

MUSIC LOVERS' PHONOGRAPH MONTHLY REVIEW



*An Independent American Magazine for Amateurs
Interested In Recorded Music and Its Development*

VOL. III

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No. 6

Edited by

AXEL B. JOHNSON

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MUSIC LOVERS'

PHONOGRAPH MONTHLY REVIEW

AXEL B. JOHNSON, *Managing Editor*

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General Review

MARCH may truly be called a Mengelberg month, as he is represented by two of the most outstanding recordings in the history of the phonograph. For Victor he has Strauss' *Ein Heldenleben*, dedicated to him by the composer. Mengelberg's performance of this work is world-famous and the set has added interest on account of its being the first release of the new combined New York Philharmonic and Symphony orchestras. Victor deserves unreserved credit for its choice of conductor and orchestra for this work. Mengelberg's other release is the great Tchaikowsky Fifth played with his own Amsterdam Concertgebouw Orchestra for Columbia. There at last we have a Tchaikowsky Fifth worthy of this beautiful work. If you want to convince an unbeliever of the phonograph's powers today, play him side 13 of this set, the last part of the finale. Anyone who will not be impressed—even astonished—by the realism of both performances and recording can hardly be called human. By all means be sure to hear this record. All of us at the Studio have in the past given so much praise to Mengelberg and on so many occasions that on a recent visit to New York a very good friend of mine accused me of having Mengelberg on the brain. I thank him for his compliment; then at least I know there is something worth while up there!

Second of importance on the Victor list is another record by Koussevitzky and the Boston Symphony, heard in two waltzes, *Vienna Blood* and *Voices of Spring*, by Johann Strauss. When

I heard that these waltzes were to be recorded by a full sized symphony orchestra, I said to myself "Another crime!" But how pleasantly surprised we were on hearing the record itself. This is not of the nature of the Stock Roses of the South or the famous Stokowski Blue Danube waltzes, but something entirely different. It is a Strauss waltz as a Strauss waltz should be played in concert. Next is a complete set of Chopin's *Etudes*, played by Wilhelm Bachaus, the first half of which was issued sometime ago in England. These are among the most important works in piano literature and needless to say they are capably performed by Bachaus. Dr. Herz and the San Francisco Symphony are heard in a fine recording of Beethoven's *Leonora Overture No. 3*, in four parts. For the first time the famous trumpet call from behind the scenes sounds as it should—from a distance. As always, Herz's performance is adequate.

The Victor instrumentals include a fine Elman ten-inch disk, organ solo versions of Handel's *Largo* and Chopin's *Funeral March*, and two marches by the United States Army Band. Among the vocals are Chaliapin's first record sung in English, a brilliant recording of duets from *Rigoletto* sung by Galli-Curci and De Luca, two Mignon arias by Gigli, choral disks by the Utica Institute Jubilee Singers and Victor Mixed Chorus, and a novelty record of recitations by William S. Hart, the famous western movie star.

This month there are no less than four album sets from Columbia, topped by the Tchaikowsky

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Fifth mentioned above. (This, by the way, will not be available until the middle of March, but it certainly is worth waiting for. I have myself played the records over not less than some forty times outside the regular Studio hours. I am not yet tired of listening to them and I am still playing them, thereby neglecting many other worthy records coming into the Studio almost daily.) Next of importance is Weingartner's excellent version of Brahms' First. The readers of this magazine will remember Dr. Britzius' most interesting article on Weingartner vs. Stokowski, published in the January 1928 issue. Although the doctor had to compare Weingartner's old acoustical version with Stokowski's electrical one, it will be remembered that he still felt he had to give Weingartner the edge of superiority as far as interpretation went. Therefore when the samples of this work arrived at the Studio I got into immediate communication with Dr. Britzius (who by the way is a very busy man; otherwise we should hear much more from him), and won his consent to review this set. It was shipped to him by special delivery, special handling, and at this writing we are eagerly awaiting his undoubtedly most interesting review. I hope that it will arrive for publication in this issue; otherwise it will of course appear in the next.

Weingartner is also represented by a re-recorded version of Mozart's E flat Symphony, the samples of which have just arrived at the Studio and which prove to be easily the best version to date of this popular work. I am not sure whether this set will be available this month or the one following; at any rate it is to be looked forward to as a real treat. The fourth set is Gershwin's Piano Concerto played by Roy Bargy and Paul Whiteman's Orchestra. At this writing it has not yet been heard at the Studio.

Among the celebrity records are the Pique Dame Overture played by Sir Dan Godfrey and the Bournemouth Municipal Orchestra; two new Ketelbey compositions by the H. M. Grenadier Guard Band; Toccatas by Boellman and Gigout played by Edouard Commette on the organ of the St. John Cathedral of Lyons, France; Johann Strauss' Radetzky March and Feuergest Polka played by the composer's son; Mendelssohn's Ruy Blas Overture played by Percy Pitt and the B. B. C. Symphony Orchestra; the Beethoven Variations on a Theme of Mozart played by Felix Salmond; and vocal disks by Martha Atwood, Sophie Braslau, Maria Kurenko, Anna Case, and Fraser Gange. Two violin records, by Naoum Blinder and Sascha Jacobsen, conclude a long and unusually interesting list.

Odeon's featured release this month is the celebrated recording (four parts) of excerpts from the second act of Tristan, played by Max von Schillings and the Grand Symphony Orchestra. These two disks can be recommended unqualifiedly to every Wagnerian enthusiast. In performance and recording they fully live up to the many praises that have been given them abroad. Also on the Odeon list are several promising records by Edith Lorand and Dajos Bela, which arrived too late for review in this issue.

The feature of the Brunswick list is the remarkable number of excellent dance disks released this month, but there are also several very fine vocals, especially the best version to date of By the Waters of Minnetonka, by Florence Easton. Clair Dux has a beautiful record of Little Star (Estrellita) and In The Time of Roses, and Michael Bohnen is heard in the Volga Boatman's Song and Behut Dich Gott from the Trumpeter of Sackingen. Mention should also be made of Katzman's Salon Orchestra in One Kiss, Godfrey Ludlow's smooth performance of Leybach's Nocturne No. 5 and Lemare's Andantino, and the Hermann Trio playing an Andalusian Caprice and Old Italian Love Song. Brunswick is also to be congratulated on its outstanding Scotch comedian, Sandy McFarlane, to date the most worthy candidate to come forward as a successor to Harry Lauder.

The foreign supplements of the domestic companies are not particularly rich in finds this month. Victor offers two brilliant excerpts from Saint-Saëns' Suite Algérienne played by Coppola and the Continental Symphony as its headliner; followed by an excellent Lehariana by Marek Weber's Orchestra, a disk of Russian operatic arias by Mme. Zelinskaya, and some rather ineffective hymn arrangements by Creatore's Band. Okeh offers some brilliant operatic fantasies by the New Master Orchestra; a new Richard Tauber record of Ich küsse Ihre Hand and Eine kleine Liebele; and a violin-piano disk by Dajos Bela and Mischa Spoliansky, Die Bunte Platte. The Columbia features are a strange West Indian record by Lionel A. Licorich, zither-piano duets (Verlassen bin ich and Franz Diener), a tango and polka by L. Cavadias' Greek Sextette, Edith Lorand's Ritorna and Cozy Little Bungalow waltzes, and a notable list of Irish releases.

As this is being written we have not received any notification of new importations from the H. Royer Smith Company. If these arrive before going to press, comment will be made elsewhere in this issue. From The Gramophone Shop we have received the complete Columbia Carmen set by the Paris Opera Company, and excellent records of Tchaikowsky's Italian Caprice conducted by Dr. Blech, and Strauss' Salome's Dance conducted by Klemperer. From the New York Band we have received a very fine Fonotipia record of the Donizetti Daughter of the Regiment Overture, the Blech Italian Caprice mentioned above, and de Falla's Nights in the Gardens of Spain conducted by Coppola for the French H. M. V. The complete Carmen set is also available from them.

In Great Britain the most interesting new release is Respighi's Trittico Botticelliano (Three Botticelli Pictures) recorded by A. Bernard and the London Chamber Orchestra for the British Brunswick Company. This work is dedicated to Mrs. Elizabeth S. Coolidge and performed for the first time at her concerts in Vienna, 1927. The London Chamber Orchestra is doing unusual things, and it has been announced that this organization is recording the complete six Brandenburg Concertos of Bach. The soloists will be ar-

tists of the calibre of Leon Goossens, Aubrey Brain, and Walter Gieseking. None of the works has as yet been actually released. On this month's British Brunswick list are also a piano record by Brailowsky (Chopin's Nocturne in E flat and Waltz in A flat), and an operatic disk by Alfred Piccaver (arias from *Il Trovatore* and *La Forza del Destino*).

There are three album sets from English Columbia: Mozart's Piano Concerto in G, No. 17 (K. 453), played by Ernst Dohnanyi conducting the Budapest Philharmonic from the piano; Mozart's Symphony No. 34 in C (K. 338), played by Sir Thomas Beecham and the Royal Philharmonic (this is the symphony he played on his American tour last year); and a set of Chopin Nocturnes played by Godowsky, with an introductory record by Ernest Newman. Arbos, conductor of the Madrid Symphony Orchestra (recently heard in this country with the New York and Boston Symphonies) makes his recording debut with his own orchestra in three pieces from Albeniz's *Iberia* suite (orchestrated by Arbos) and Granado's Spanish Dance No. 6. For novelty there is a speech by King George at the opening ceremony of the Tyne Bridge, and a New Year's Eve recording made outside St. Paul's Cathedral. Sir Dan Godfrey conducts the Zampa Overture, William Murdoch plays Rachmaninoff's G sharp minor Prelude and Debussy's Minstrels, Ignaz Friedman plays Rubinstein's Romance in E flat and Schubert's Hark Hark the Lark, Gilbert Crepax ('cellist) plays Feuré's *Après un rêve* and Bach's Air for the G string, the Paris Opera Company is heard in the Prologue and Polonaise from Boris Godounov, Mlle. Feraldy sings arias from Manon, Bella Baillie sings a two-part version of Schubert's Shepherd on the Rock, and Rex Palmer sings arias from Elijah. There is also a set of five records of Lehmann's *In a Persian Garden*, sung by Labette, Brunskill, Eisdell, and Williams.

On the Parlophone list is Dr. Mörike's re-recorded version of *Die Moldau*, the ballet music from Manon played by Cloëz and the Paris Opéra-Comique orchestra, the Caliph of Bagdad Overture played by Manfred Gurlitt and the Grand Symphony Orchestra, and the Schubert-Berté Lilac Time Selection by Dajos Bella's Orchestra. Prof. Pembaur is heard in a four-part version of Liszt's Mephisto Waltz (piano solo); Meta Seinemeyer sings arias from Acts 1 and 2 of *Madame Butterfly*: Cernay, Lebard, and Fenoyer, accompanied by Cloëz and the Opéra-Comique Orchestra, are heard in the Card Scene from *Carmen*; Costa Milona sings arias from *Werther* and *Un Ballo in Maschera*; and the La Scala Chorus sings Vittoria's *Tantum Ergo* and Palestrina's *Tenebrae Factae Sunt*. In the Parlophone-Odeon series Pierne and the Concerts Colonne Orchestra play a movement from Berlioz' *Symphonie Fantastique*: Conchita Supervia sings a two-part version of Rossini's *Una voce poco fa*: Lotte Lehmann sings the Bach-Gounod Ave Maria and Handel's Largo; and Nessi, Venturini, and Baracchi combine forces with La Scala Orchestra and Chorus in the Oragano and Brindisi from *Otello*.

For once there are no album sets in the H. M. V. list. The largest work is Haydn's 'Cello Concerto in D, played by Guilhermina Suggia and a Symphony Orchestra under John Barbirolli. Passing over the many re-pressings from this country, there are disks by Cyril Scott, playing his own *Danse Nègre*, *Rainbow Trout*, *Lotus Land*, and *Souvenir de Vienne*; Coates conducting the London Symphony Orchestra in two excerpts from the *Fire Bird* (The Princesses play with the Golden Apples, and *Infernal Dance*); Lauri Kennedy plays 'cello arrangements of Brahms' Cradle Song, Dvorak's Songs My Mother Taught Me, and Popper's Hungarian Rhapsody; Samuel Dushkin makes his phonographic debut in a coupling of his own arrangements of Albeniz' *Jota Aragonesa* and *Tango*; Paul Whiteman is heard in a *Caprice Futuristic* and *High Water* not yet released in this country; and the Virtuoso Quartet plays the first of Frank Bridge's *Three Idylls for String Quartet*. Among the vocals are: Duparc's *Chanson Triste* and Fauré's *Clair de Lune* sung by M. Panzéra; Weepin' Mary, *I Want to be Ready*, and *My Lord What a Mornin'* by Paul Robeson; Schubert's Cradle Song and *Faith in Spring* by Elsie Sudaby; Shaw's *Cargoes* and Bantock's *Captain Harry Morgan* by Peter Dawson; arias from *Boheme* and *Dinorah* by Mavis Bennett; arias from *Lohengrin* by Lauritz Melchior (accompanied by Dr. Blech and the Berlin State Opera House Orchestra); and arias from *Otello* and *Un Ballo in Maschera* by Apollo Granforte.

The National Gramophonic Society announces the release of Mozart's Quintet for Wind Instruments, a work long missing from the recorded repertory.

In Germany the German H. M. V. issues a two-part version of *Wie lieblich sind deine Wohnungen* from Brahms' Requiem, sung by the Berliner Singakademie chorus under Prof. Georg Schumann, also a series of new releases by Blech and the Berlin State Opera House Orchestra: Euryanthe Overture, Dvorak's Slavonic Dances (unspecified), Liszt's Second Polonaise, The Entrance of the Gods into Valhalla, and the Preludes to *La Traviata* and *Un Ballo in Maschera*. All are in two parts except the last two, which are in one part each. Viebig and the Berlin State Opera House Orchestra play a two-part fantasy on D'Albert's "*Tiefland*." Claudio Arrau plays Busoni's *Kammerfantasie* on *Carmen*, and Ivar Andréén sings two arias from the *Magic Flute*.

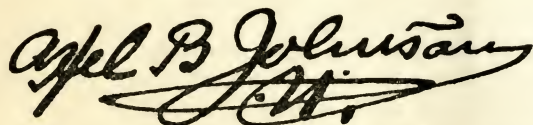
In France Parlophone release Klemperer's version of Brahms' First Symphony. The French H. M. V. issues Coppola's *Burlesque* and *Ronde Sous la Cloche*, conducted by the composer; Espana played by the Gramophone Symphony Orchestra; and Wotan's Farewell sung by Journet (four parts); Polydor issues Fingal's Cave, Iphigenie, and the Flying Dutchman Overtures played by the Berlin Philharmonic, and a piano record of Prokofieff's March from the Love for Three Oranges, Moussorgsky's Gopak, and Rachmaninoff's Barcarolle, played by de Valmalette. In the French Odeon lists are the Nin-Kochansky

Spanish Songs (two records) by Jeanne Gautier, and a harp record by Mme. Rénie of a Respighi Siciliana and Daquin's The Swallows. French Columbia releases Chopin's Sonata, Op. 35 (with the Funeral March) played by Robert Lortat; Milhaud's *Le Boeuf sur le Toit* (Cinéma-Fantasia) played by Benedetti (violin) and Wiener (piano); a piano record by E. Trillat of Florent Schmitt's Brises and Goossens' Punch and Judy Show; Franck's Organ Pastorale by E. Commatte; and Pierné's Sonata da Camera for flute, 'cello, and piano, played by Moyse, Lopes, and the composer.

In Italy Molajoli and the Grand Symphony Orchestra of Milan are recorded in Respighi's Fountains of Rome, for the Italian Columbia Company.

I take great pleasure in announcing that Mr. Alfred H. Meyer of The Boston Transcript, lecturer on music at Wellesley College and at the Children's Concerts of the Boston Symphony, and known to our readers by his excellent article on Koussevitzky in our January issue, has now joined the regular staff of the PHONOGRAPH MONTHLY REVIEW. Our readers will be interested to learn that Mr. Meyer will furnish us with articles on various musical subjects. The first of these appears elsewhere in this issue.

I am also very happy to inform our readers that Mr. George W. Oman of Chicago, our Historical Expert and a frequent contributor to the early issues of the magazine, has now largely recovered from a long and serious illness and that he will soon be represented in our pages again. Mr. Oman writes me that he is gradually becoming able to devote his attention to things phonographic again, and that he is at work on a "Historical Review No. 2." I am looking forward to having the pleasure of publishing Mr. Oman's article in an early issue, accompanied by his photograph, which we have been waiting the opportunity of sharing with our readers.



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(See Advertisement on Page 209)

Immigration and Music

By EVELYN SHULER

(Reprinted from the *Philadelphia Evening Public Ledger*)

THE immigration law with its attendant restrictions is working havoc with the symphony orchestras of this country and in time will sound the American death knell of the lesser-used instruments, according to Arthur C. Judson, manager of the Philadelphia Orchestra, who has found it increasingly difficult to obtain English horn, French horn and oboe players.

"It seems a far cry from the immigration law to orchestras," Mr. Judson said, "but they are very closely related. In fact, if the present unintelligent law continues to operate, some of our orchestras will cost \$1,000,000 a year to keep up.

"We have restricted quotas and then what happens? Music is a matter of nationality—especially the playing of instruments. The best French horn players in the world come from Austria. From Germany we get string artists. Now, then, musicians are temperamental, even if they won't admit it. When they apply at the immigration office and are told they must wait three years to come to America, they give up the idea.

"The present law is most unintelligent and is starving the cultural life of our country. It should be arranged by professions and not by numbers."

Mr. Judson recently has been in difficult straits to supply a substitute for the English horn player in the Philadelphia Orchestra, who was taken ill, but he points out that all musicians who play the lesser-used instrument are growing increasingly scarce due to the immigration law.

"It is a question of supply and demand and the supply is not nearly meeting the demand today," Mr. Judson continued. "The supply of oboe, French and English horn players has always been extremely limited, but today it threatens to become depleted. Naturally, when the players are scarce the wage scale goes up.

Prices today are advancing enormously. This is primarily due to the lack of musicians. I am willing to prophesy that within a short time, if the present immigration law continues, orchestras will cost \$1,000,000 a year. There is one orchestra today that costs \$900,000 a season.

"Within the last seven years the expense budget of symphony orchestras and other orchestras has tripled.

"The radio and the 'talkies' are taking many of our best musicians. Top this off with the present immigration and we have serious prospects for the lovers of music, as well as for the orchestras.

"We are getting very few first-class musicians from Europe today. I lay the blame almost entirely at the feet of the immigration law. That is the root of our whole difficulties. If that law continues to operate as it does now it will reduce materially the standard of symphony orchestras throughout the entire country, without any question.

"I only wish some amendment could be arranged so that the immigration quota will be governed by professions. We must do this to feed the cultural life of our country. We simply do not produce here players of certain instruments. I do not know if our American students lack patience or whether they are not sufficiently encouraged.

"In Germany, for instance, they have thirteen symphony orchestras in Berlin alone, and almost as many opera houses where young students get an opportunity. Here we have very few. If we get one really talented oboe player out of a class of 100 it is a very high percentage.

"There is one difficulty in America that is a handicap to the training of real musicians. The people here want to study the saxophone today, and go on the vaudeville stage tomorrow at \$1000 a week. The Curtis Institute and a few similar schools are beginning to train students in the lesser-used instruments, but they could not begin to meet the demand.

"America will either have to open her doors to musicians or else train her own faster. There is one good feature—maybe this will compel us to train our own musicians. We have plenty of latent talent in America. This will be splendid for the future, but it is mighty hard on the present orchestras."

Recording Conductors

By ROBERT DONALDSON DARRELL

Some American Conductors

ALTHOUGH the leading conductors in this country are with very few exceptions American by residence rather than by birth, they have none the less closely identified themselves as integral parts of our musical life. A majority of them have conducted at one time or another for recordings. Many have done so only in Europe, however, and their records are more or less unfamiliar here. It may be of interest to make a brief survey of the conductors actively practising in this country and to determine at least approximately their phonographic significance or potentialities.

Stokowski, Koussevitzky, Mengelberg, Stock and Sokoloff have already been the subject of considerable discussion in these pages. For the present it is needless to dwell upon them further.

Among the older men are Toscanini, Damrosch, and Herz, all of whom are familiar figures in American concert halls and by no means strangers to the recording studios. Yet the first—and I think it will be taken for granted also the greatest—of them, Artur Toscanini, the incomparable, is represented in electrically recorded works by only a single disk, the memorable Brunswick record of the scherzo and nocturne from Mendelssohn's *Midsummer Night's Dream* music. Granted its many merits (I have yet to hear a superior performance of the scherzo), it cannot by any stretch of the imagination be said truly to reflect Toscanini's artistic stature. Nor do the acoustical recordings in the Victor historical list indicate the full panorama of his genius. And yet they were treasure trove in the old days of the phonograph. It is still impossible to play his versions of the finales of Beethoven's *First* and *Fifth*, the Galilei *Gagliarda*, or the excerpt from Pizzetti's *La Pisanella* without a thrill of pleasure. Toscanini has suddenly grown old of late. He is by no means a well man, nor the easiest in the world to "get along" with his orchestras. Small wonder that the phonograph companies should contemplate the prospect of his playing for recording with anticipations that could hardly be termed pleasurable. But without at least one major work from his baton recorded literature is historically and artistically incomplete. Toscanini's range is wide, but his Beethoven merits first phonographic consideration: The *Ninth*, the *Eighth*, the "*Eroica*," or even the slight but charming *First* come immediately to mind. Or for the second choices, a Mozart or Haydn symphony, the love scene from Berlioz' *Romeo and Juliet*; possibly Respighi's *Pines of Rome*. The last would be the most practicable financially, for it would be sure of a large sale, but I hope that someone other than Toscanini will do it,—his gifts are too rare, the opportunities for his recording too limited, for his efforts to be devoted to works other than those of permanent worth.

Like the brook, Dr. Damrosch seems to go on his genial, flower-bestrewn way forever and forever. The New York Symphony lives no longer as a separate organization, but he conducts ever and anon the combined Philharmonic-Symphony forces, and he is the official conductor of their children's concerts. His broadcast work occupies more and more of his time as he devotes his increasing attention to the field which he has made so inimitably his own. In doing so he has escaped the bounds of critical evaluation into a sort of fourth dimensional realm of benign music making and "explanatory lecturing." Undoubtedly his future recordings will be of this nature—educational and descriptive—rather than "straight" concert performances, with which, as his Brahms' *Second* demonstrates, he is less successful. (All Dr. Damrosch's recordings are Columbia.) His set of Ravel's *Ma Mère l'Oye* is his best phonographic achievement, although there are those who esteem highly his lecture disk on the slow movement of the "*Eroica*." Nor are his acoustical disks in the old Columbia catalogue to be forgotten entirely: the excerpts from Mozart's *G minor*

and Beethoven's *Eighth*, the Grieg *Norwegian Dances*, and the *Roses from the South* waltz have by no means lost their olden charm. It is by these works and the Ravel, rather than by the ineffectual symphony set of more recent issue, that Dr. Damrosch is to be most gratefully remembered.

Dr. Herz first recorded for the German H. M. V., conducting the Berlin Philharmonic in the *Vorspiel*, *Charfreitagszauber*, and *Verwandlungsmusik* from *Parsival*. These works are listed in the old Victor catalogue of records imported from the affiliated European Victor companies; I doubt if they are procurable today. Possibly Herz made other records at the same time. Later he began his series with the San Francisco Orchestra (recording always for Victor) in acoustical versions of the *Parsival Vorspiel* and *Charfreitagszauber* and Massenet's *Phedre* overture, followed by electrical versions of the *Tristan Vorspiel und Liebestod*, Mendelssohn's *Midsummer Night's Dream* music, Rimsky-Korsakow's *Caprice Espagnole*, the *Freischütz* overture, Liszt's *Les Preludes*, the *Third Leonora* overture, two *Hungarian Dances* of Brahms, Glazounow's *Valse de Concert*, excerpts from Delibes' *Sylvia* and *Coppelia* ballets, and lighter fare by Schubert, Gounod, Moszkowski, Auber, and Kreisler. Herz's Wagnerian talents are generally recognized but his success is notable with lighter works of the delightful nature of Delibes' ballets and the Brahms dances. The *Caprice Espagnole* and the *Midsummer Night's Dream* overture are perhaps his most effective achievements, although the *Third Leonora* overture has moments of rare beauty. The *Freischütz* overture is so abbreviated as to negate the many music merits he brings to the work. And *Les Preludes*—but surely that work has received its due need of discussion! It is obvious that Herz is being groomed to take Stokowski's role as a recorder of the lighter war-horses of the symphonic repertory. He is admirably adapted for the performance of many of these works, but with others he fares hardly as well. Invariably his performances are "sound", characteristic of the thorough musician he is. But there is a certain élan, sensationalism if you will, lacking from his make-up. The lack is hardly a discreditable one. In fact, it is a somewhat inverted compliment we pay him in castigating his version of *Les Preludes*. Herz's straightforwardness and unbending sincerity prevent him from succeeding as a virtuoso of the type necessary to give full play to the sensationalism innate in such works. Carefully selected, his lighter works will be valuable additions to the recorded repertory. But his Wagnerian potentialities should not be forgotten; nor the fact that although he has one album set to his credit he has not as yet been heard in a full length major work.

George Schneevoight, formerly of Helsingfors, Finland, now of the Los Angeles Philharmonic, is also among the older generation of conductors, although he is more recently come to this country. Schneevoight has recorded only two works, neither of great consequence: Grieg's *Norwegian Dances*, Op. 35, and *Sigurd Jorsalfar* suite, Op. 56. Both are with the London Symphony Orchestra for Columbia; the former only is issued in this country. I have heard Schneevoight but once in concert and the memory of his superb performance of the second symphony of Sibelius is an unforgettable one. His programs at Los Angeles are very tempting; surely he will have the opportunity before long of recording with his orchestra there. When that opportunity presents itself some work of Sibelius should take first consideration. An intimate friend of the composer, Schneevoight is peculiarly fitted to conduct his works for recording. The range of choice is wide: the first or second symphonies head the list, but we have not yet a *Finlandia* that by any stretch of the imagination could be termed adequate, and the lovely *Swan of Tuonola* and many shorter works have never been recorded at all. Schneevoight is a great dramatic conductor born to the true grand

manner. One finds little trace of his characteristic qualities in the light Grieg pieces by which he is phonographically represented at present. The dark passionate wind of the north that blows through his major performances is as yet foreign to recorded music. The phonograph suffers by the loss.

Ossip Gabrilowitsch established his musical reputation first as a pianist of unusual sincerity and breadth of learning. In establishing himself as a conductor he has disdained to make any concessions to the public demand for sensationalism and prima-donna-ism. Yet his unflinching artistic integrity and seriousness of purpose are winning esteem for him in the concert hall no less than in the recital hall. Since 1918 he has conducted the Detroit Orchestra. This season he conducted a number of concerts as "guest" at Philadelphia, and the management of the Philadelphia Symphony has announced him as a regular conductor during the major part of Stokowski's absence next season. Gabrilowitsch has recorded for Victor as a pianist and more recently as conductor of his Detroit Symphony. The first of his orchestral records, Chabrier's **Espana** and Brahms' **Academic Festival** overture, indicate his phonographic potentialities. His domain is among the more serious works of the romantic and classical repertory. In Schumann and Brahms he excels. Perhaps it will be some time before we may hear him in a major work, say Schumann's **First**, but there is an abundance of smaller works in which he might be heard to advantage: Brahms' **Tragic** overture, the third **Brandenburg Concerto** of Bach or one of the latter's orchestral suites, Rachmaninoff's **Toteninsel** come first to mind. Perhaps we may also have the pleasure of hearing him as soloist in a concerto—a recorded example of his dual roles. Or as conductor of choral works by Brahms or Bach. Whatever may come from his hand we may be sure that recorded music will profit by it.

Henri Verbrugghen, whose picture appears on the front cover of this issue of the magazine, has been doing notable work with the Minneapolis Symphony in the last six or seven years. I am loth to believe that his present few records (Brunswick) are fairly representative of his own and his orchestra's talents. The works played are slight and mechanically inadequate. The **Waiata Poi** by the Australian composer, Alfred Hill, is a novel concert morceau, and the **Roman Carnival** overture is a sound sensible interpretation, but the recording in each case prevents one from getting a very clear idea of the real qualities of conductor and orchestra. The **Freischutz** overture is very shrill. Best of the lot are the introduction to **Khowantchina**, Verbrugghen's own arrangement of the Schubert **Marche Militaire**, and the prelude and mazurka from Delibes' **Coppelia** ballet. Until Verbrugghen is given recording of the quality enjoyed by other leading conductors and the opportunity of doing some large and characteristic work, we can hardly arrive at any just estimate of his phonographic significance. At present, after making due allowances for this, it is difficult to believe that he may be counted upon for major works of unquestioned first rank. However, his possibilities are as yet ungauged.

Rudolph Ganz is best known as a pianist, a musician of far-ranging interests and innumerable friends. His several years as conductor of the St. Louis Symphony (a post which he resigned in 1927) bore phonographic fruit in the form of a series of records for Victor. As this list is surprisingly little known today, although the larger part of it is electrically recorded, comment may be valuable. There are three acoustical disks, two-part versions of the **Euryanthe** and **Festival** (Lassen) overtures, and a ten-inch disk coupling d'Albert's **Improvisator** overture and Sinding's **Rustle of Spring**. There were also, I understand, a number of other works recorded near the end of the acoustical era that were never released. None of the acoustical disks is listed in the 1928 Victor general catalogue, nor in the historical catalogue. Can they be withdrawn entirely? The electrical recordings are: the **Barber of Seville** and **Fingal's Cave** overtures, three dances from Edward German's **Nell Gwyn**, Bolzoni's **Minuet**, and Rimsky-Korsakow's **Song of India** (the last two coupled on a ten-inch disk). Most of these are extremely shrill and "sharp;" the Rossini overture almost unbearably so. The orchestral playing throughout is decidedly coarse. The best works are the **Euryanthe**, **Festival**, and **Fingal's Cave** overtures. These are the only recordings of these works to be issued at this writing in this country; the **Improvisator** overture is not available

here in another version, and the **Nell Gwyn** dances are the only American electrical versions. Ganz's musical merits would be more effectively illustrated in a series of piano recordings, for despite his sterling qualities, he does not seem gifted with the indefinable conductorial flair.

Eugene Goossens has not escaped discussion in these pages, nor should he have, since his recording experience is greater than those of any of the men mentioned here, even though they are all his elders. His picture was published on the cover of the April 1928 issue, which also contained a note on his career and a list of recordings, the latter considerably augmented in the "Recorded Symphony Programs" in the following issue. Goossens has made records for English Columbia, Edison-Bell, the National Gramophonic Society (as a pianist only), H. M. V. and Victor. Reference should be made to the Correspondence Column elsewhere in this issue wherein one of our readers states the case for Mr. Goossens very neatly indeed. As G. A. points out, Goossens is indubitably a coming man in this country and it will not be long before he will be given greater scope for his talents than that afforded by his present post with the Rochester Philharmonic (where he has conducted since 1923). He has appeared as "guest" with the country's leading symphony orchestras and the success of his recently recorded Hollywood Bowl Program ensures his early and frequent return to the recording studios of this country as well as those in England. Few conductors have equal phonographic gifts. Goossens is surprisingly versatile, surprisingly free from what G. A. terms "blind sides." I know of no one better equipped as a repertory conductor, to record familiar concertstucke and the co-called war-horses. His virtuosity seldom smacks of sensationalism and yet it never misses fire. In Russian music, modern music, ballet music he is particularly happy, but he can bring the fresh breath of life to the most hackneyed overture. He combines sound musicianship with flexibility, virtuosic fire with restraint and good taste: qualities matchlessly fitted for recording. If the **1812** overture must be played, how could it be done more effectively or musicianly than Goossens's version (Victor)? His abbreviated version of **Scheherazade** lacks only completeness and a more able orchestra. His old H. M. V. versions (now withdrawn) of **Petrouchka**, **Brigg Fair**, and the **Brandenburg Concerto No. 3** were among the great achievements of the acoustical era. Re-recordings would be welcome of Moussorgsky's **Gopak**, Liadov's **Eight Russian Folk Songs**, and his own exuberant scherzo **Tam O'Shanter**. Undoubtedly we shall have these and many more works before very long. The recording companies are not likely to let phonographic talents like those of Goossens's to lie fallow for long.

Another man of phonographic destiny is Vladimir Shavitch, the young conductor of the Syracuse Orchestra, who sprang into the limelight with his memorable release of Fabini's **Campo** and **Isla de los Ceibos**, recorded for Victor with a symphony orchestra made up largely of New York Philharmonic players. It is perhaps easy to overestimate Shavitch's powers by these works, with which he is closely associated, having given them their premieres (in Montevideo, Uruguay) and having played them frequently since, both in South America and this country. But even discounting a measure of one's enthusiasm, it is still evident that these disks reveal a new and individual recording talent of high calibre. Shavitch is a man who will go far. How far is impossible to predict until he has been heard in more familiar works. Yet even were his recording activities confined to South American compositions alone, if there is more material like Fabini's tone poems for him to work with, he would be ensured of a permanent niche in the phonographic Hall of Fame. His South American repertory is probably narrowly limited, but surely Fabini has written other works of worth. And are there no other composers on our own sister continent? To Shavitch we must look for the answers to such questions. Having answered them he has a large repertory of works of Spanish flavor from the old world to which he may turn his attention.

One of the latest phonographic successes is no newcomer to the disks. Artur Bodanzky conducted the Metropolitan Opera House Orchestra in a series of works for the old Columbia acoustical catalogue. That of 1923 listed some ten releases by that organization but it does not indicate

whether or not Bodanzky conducted all of them. One of the best, a waltz coupling of **The Skaters and Wine, Women and Song**, is labelled his and despite its age it is still quite playable. Bodanzky has recently re-recorded the Strauss waltz for Parlophone, this time in a two-part version that has been praised in European journals. Bodanzky's new series is topped by the magnificent performance of **Die Meistersinger** prelude, released in this country under the Columbia label. There is every indication that his other Parlophone works (the prelude to Act I of **Lohengrin**, the **Merry Wives of Windsor** overture, and Johann Strauss' **Spharenklänge** and **Dorfschwalben aus Oesterreich** waltzes)

are no less meritorious. May Columbia make them soon available here. Until that time detailed consideration of Bodanzky's talents may be deferred. It is hardly necessary to say that they are considerable; that must be obvious to every one who hears his Meistersinger prelude. Bodanzky is about to leave the Metropolitan to devote his entire time to the concerts of the Friends of Music. Has that organization ever recorded? And why not? Surely it is not necessary for Bodanzky to go to Germany to find scope for his phonographic abilities. Can we not find opportunity for their expression here?

(To Be Continued)

Two Types of Listening

By ALFRED H. MEYER

PROBABLY this article should have been entitled, "Two Types of Music Requiring Different Ways of Listening". But imagine seeing all that in heavy black-face print! Explanation is better.

Many of our readers have doubtlessly been brought face to face, at one time or another, with the disagreements of the doctors as to the proper way of listening to music. Says the gentle and kind-hearted teacher, "Now children, what do you hear in this music? Is it fairies dancing in the amber colored light of the setting sun, or is it the purring of dear pussy, happy and contented in the misty recesses in back of the kitchen range?" Reproves the analytical professor, "Get them to listen to the music; never mind the fairies, or the catfish, they are not in the music anyway; get them to listen to the music". Which is right?—Now it is a fact that many writers and lecturers, when they confront themselves with such a problem make reply in that easy and non-committal way: "The truth lies somewhere between those two extremes", without in the least indicating the location of that blissful resting place. In the present instance I believe there is truth enough on both sides to justify each in holding to his own opinion. Which statement sounds the death knell for the possibility of an easy solution.

In this land of the free and home of the brave it is with reluctance that one ventures to explore the thought that there may possibly be a right way and a wrong way of listening to music. There are probably as many ways of listening to music as there are listeners, and if a free and sovereign American who has paid two dollars or ten for his seat desires to use the music which he hears as a sedative, or to help him conjure up pictures, or to dream dreams, or to inspire him to battles or sales campaigns, or to be a theme-labeller, or to discover how much better the music was played the last time, or to think up new arguments against the music of the present and to deify the music of the past, who in this wide world may gainsay him the privilege? For he may easily retort to any suggestions that no long-haired composer or superior critic is going to tell HIM what to do at a concert. Is not this answer enough to crush anybody? Far be it from me to say one single word in rebuttal. For we Americans all point with pride to the fact that it is our inalienable birth-right to be wrong and continue to be wrong just as long as we please,—and don't interfere with our neighbor's right to be equally wrong.

I am only going to suggest that the music of the world can be grouped into two main classes, each of which fairly cries out for a certain attitude on the part of the listener. Every freshman in music knows that those two classes are what is known as absolute or abstract music and what is known as program music. Our analytical professor of a few paragraphs ago is probably most interested in the absolute music and tries to extend the point of view which he gains from it to cover all music. And our gentle teacher probably prefers her program music (even though she may not know it as such), is uncomfortable in the presence of

absolute music and tries to read programs into it. Our analyst thinks it was a grand old saying that "Architecture is only frozen music"; but our teacher believes that "Music is the language of the emotions". Absolute music is constructed (the word is used advisedly) according to the laws of its own being, wherefore the frequent comparison with architecture,—it might as well be called "fluid architecture"; and program music aims to give the musical equivalent of emotions aroused by a succession of events, from whatever source that succession may be derived,—literature, art, life.

When composers say that music, absolute music, is constructed according to the laws of its own being, they probably assume, many of them at least, that such a statement goes to the root of the matter. But really, those principles which the composer employs, which are "the laws of its own being," are themselves founded upon certain psychological bases. The final object is of course to keep up the interest of the listener. The rules of the composer therefore play up to two mental requirements—shall we say instincts?—of the listener, which we may call The Joy of Pleasant Memories and The Thrill of the Unknown. Naturally the composer does not use such terms; he speaks of Unity and Contrast.—Play composer yourself with me for a moment, kind reader, to see how this works out. I will assume that you know the simple old Welsh folksong, "All Through the Night". (If you do not your dealer in records can help you out.) Hum or play the first line. Now if you were the composer and stopped there, you might easily say to yourself, "Well, I like that, I don't see why I shouldn't repeat it". And if you hum the second line of the song, you will recognize that you have only repeated the first line. But you know that you would be crazy to ask anybody to listen to the same thing a third time. (If you don't believe it, try it and see). It is time for appeal to The Thrill of the Unknown. You do, by humming the third line. But then you say, "I guess that first tune was not so bad after all" and you hum the fourth line (which repeats the first) and are satisfied,—you have appealed for a second time to The Joy of Pleasant Memories. It is a fact that most small pieces use some such logic in trying to make themselves as interesting as possible to the listener.

But such a simple scheme easily becomes too familiar in itself, so that the very familiarity of the scheme tends to make ineffectual the appeal to The Thrill of the Unknown. Hence longer and more complicated pieces. Hence historically, compositions have come to be increasingly longer, so that while an early symphony of Haydn (1732-1809) can be played in fifteen minutes, a symphony of Mahler (1860-1911) may require an hour and a half. As the unknown has become the known, new unknowns have had to be called in. But the underlying psychology has remained the same.

Absolute music finds its chief home in sonatas, symphonies, concertos, trios, quartets, quintets in pieces with genuine rather than poetical titles. Those in the above list are all practically the same in their general constructive (psychological) scheme, the different names being merely

for different instrumental combinations. The cornerstone of all of them is the sonata-form, usually the first movement. Let us see how our principles apply to this chief bulwark of abstract music. We will try them out on the first movement of Beethoven's Fifth Symphony, of which you probably own a record. At first you will hear four notes, then a pause; then a repetition a little lower and another pause. It is the motif from which the composer built his entire first theme. Play farther on and you will hear repetition after repetition of this little four-note motif, until the music that is based on it comes to a great and noble climax. It is now time for The Thrill of the Unknown, that is, for the composer to do something different. You will then hear a beautiful, songful melody, as different from the crisp motif of the first as the cool shade of the forest is from the glare of the noon-day sun. It too is developed. We have found our way through what annotators call the "first and second theme"; in other words, we have been introduced to the hero and heroine of our symphony. Now the composer "develops" his two themes. There is no regular plan here. It is up to the composer to lay out his own plan, just as it is up to the novelist to scheme his own complications after he has introduced us to his principal characters. And then, after the composer has presented his themes in as many new and interesting and original lights as possible, he restates them for final summary, much as at first. It is well to have such a general scheme in mind in listening to a symphony. A good program book may, and indeed should, tell something of the character of the themes, or of the passages leading up to them. But the listener will lose much of the music if he allows all this to give him the dissecting habit. Let him view the high lights of his symphony the same as he views the chief points of interest on a journey, the same as he seizes upon the chief characters or situations in a play or a novel. For musical themes are characters in a world of their own.

And then there is program music, which does tell a story. Think of Liszt's "Les Preludes". Lamartine's prose tells of certain successive stations of life, calls them "preludes" to Death and the unknown beyond. Four are the stations he specifically mentions,—love, the storms of life, the calm of rural life, the excitements of war. Again there are two themes, again these themes may be considered masculine and feminine. They are developed and transformed in such a way as to suggest the above episodes. Further analysis is hardly to the point. Anyone with ears to hear will recognize the mellifluous character of "love", the blustering of the "storm", the delicious Nature music of "rural life", the martial strains, proclaimed first by a trumpet, of "war". It may add to their pleasure to recognize the skill with which all are developed out of the two motifs. The first of these, by the way occurs at the very beginning, the second opens the "love" episode. An introduction and a conclusion, together with the above four, form the six sections of the symphonic poem. And the prose paragraph of Lamartine, the "programs", gives the key to the whole, tells the hearer what to expect.—But to the listener one must conclude, give to each music its own ear.

Symphony Orchestras in Paris

By FERGUSON WEBSTER

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THE symphony orchestras of Paris present to the connoisseur of today a very original and unique aspect. One might easily find fault with them and at times even discover certain shortcomings which our American orchestras do not have, as a rule. But one is forced to admit that on the whole, though being considerably less standardized, they each possess a certain originality and character of their own.

For many years there have been four outstanding orchestras in Paris; the Colonne, the Lamoureux, the Pasdeloup

and the Conservatory orchestras. The first three are named after their founders, all of whom are now dead, and the last named, the oldest of them all, is the official orchestra of the "Conservatoire Nationale de Musique et de Declamation."

The main reason that each orchestra has so clean-cut a personality, is that one conductor practically holds a monopoly over his own orchestra until his death, or retirement—a period of sometimes from twenty to thirty years. Consequently, each orchestra is quite an exact reflection of the conductor's own personality—in so far as poor salaries and few rehearsals can make it. The salaries, in fact, so much resemble "pourboires" (tips), that the fact deserves special mention. The average salary of the professional orchestra player, in Paris, most of whom possess the highly respected title of "First Prize" from one of the National Conservatories—is around eighty-five dollars for the entire season of forty or fifty concerts, with rehearsals included. (Most of the orchestras give two concerts a week, one on Saturday afternoon and one on Sunday afternoon, there being no evening concerts given by the four major symphony orchestras). No wonder that rehearsals are so few and far between and so short, at that price!

In spite of this condition there are very few repetitions of numbers played during the course of the year. This is ample explanation for the most common fault of the Paris orchestras in general; from the standpoint of "orchestral technique," ensemble, uniformity in bowing, phrasing, etc., they rarely have time to be very particular. Fortunately, the French players, as individuals, are, without exception, talented performers and musicians and possess above all the real French genius for improvisation—very handy in case some unfortunate is unable to read his notes with sufficient rapidity.

Just as the exploring American is beginning to wonder how anybody can be sufficiently gullible to play anything at any such price, he discovers, to his genuine amazement, that it is not a case of the player designing to offer his services, but rather of the potentates of the various symphonic societies condescending to hold competitive examination to decide which one of the clamorous applicants shall be admitted as second xylophonist or perhaps auxiliary bassoonist. Even for the position of drummer, besides being asked to play a virtuoso piece on his drums (?), the candidate is given an unfigured bass or two, his drumstick is replaced by a sharp lead pencil, and he is politely asked to show how much he knows of the occult sciences of harmony and counterpoint. This great demand for even the smallest pay is by no means unusual in France, the same sort of competitions being held for even the small teaching positions in provincial conservatories, which pay no more than the orchestra positions.

As for the conductor, the great star of the orchestra himself, however brilliant and competent a leader he may be, will receive, at the outside, five hundred dollars a season for filling his much-coveted position and it is certainly the best paying job in the Parisian musical world. So we find that the salaries of five or six players of the Chicago Symphony Orchestra would cover the payroll of an entire Parisian Orchestra, including the conductor, the assistant conductor and the librarian. Concert playing of any kind, orchestral, or solo, is distinctly non-renumerative in this self-styled "Mecca of the Arts," because the public, though ardently pro and anti, this and that, is really quite small, the impresarii calculating that there are no more than 3,500 people in Paris, out of a population of well over a million, who attend concerts with any regularity. When one considers that here are five or six orchestra concerts all in the same afternoon and that a dollar is a big price for any one of the 3,500 patrons to pay for a seat, the situation seems almost fantastic. The orchestras continue to hold together, however, in a typically haphazard and miraculous way with perfect unconcern and seeming unconsciousness of anything out of the ordinary existing. In spite of these adverse financial conditions they constitute, today, the real monument to symphonic art.

The first orchestra, in importance, is the grand and venerable old organization, known as "the Conservatory Orchestra," which is just now in its one hundredth year of existence. It is distinctly conservative, so far as its tradi-

tions and its audience is concerned. Its conductor, Monsieur Gaubert is, nevertheless, inclined at times to give them rather a jolt by his selection of certain works from the modern composers, which are, however, chosen rather carefully and are usually taken from among the earlier and less unconventional works of the modernist. The Beethoven symphonies are considered, in a way as the birth-right of this association, which was, in fact, the first to play them in France. The antique old "subscribers" to these concerts, whose bald heads have graced the orchestra circle for upwards of thirty years, still point with pride to a chance remark made by Richard Wagner to the effect that those particular symphonies were, at that time (1848), played even better by the Conservatory Orchestra than by the German orchestras, from which everybody, of course, concludes that they still must be better, and they go, religiously, to occupy a seat in the old wooden hall, among the old gentlemen who almost own their favorite seats, in the "parterre."

Perhaps the most modernistic and pioneering, in its trend, is the Colonne. It is led by one of the best composers of the more conservative modern schools, Gabriel Pierné. There, in the huge Chatelet Theatre, directly across the square from the Sarah Bernhardt Theatre, take place the most picturesque scenes of Parisian musical activities. The theatre has four balconies, piled one on top of the other, grouped in a semi-circle around the "parterre" or floor, where one finds the seats of the dignified and indifferent "bourgeois"—a rather pale imitation of the antique patriarchs who seems almost to play host at the Conservatory concerts. As one goes higher and higher, towards "Paradis" (as the occupants of the uppermost gallery affectionately designate their almost untenable "roost") the seats become cheaper and cheaper and the crowds steadily more belligerent. Although the parterre will, under no circumstances, go farther to express its bitter disapproval than by an icy and shrivelling silence (which in its way is most effective) the "messieurs du Paradis," will, without ceremony, indulge in an orgy of carefully perfected "cat-calls" of every description, in case the composition being played does not measure up to their own personal standards. It frequently happens that the hall is divided in its judgment of a "first hearing," in which case, with part of the audience cheering and stamping wildly and another part hissing vituperously, with murder in its eye, one really cannot tell whether the composition is, literally, a howling success, or the most dismal of fiascos.

As the number of lovers of modern music is, even in Paris, relatively small, the orchestra from time to time attracts the necessary crowd by playing the four big drawing cards of Paris: Wagner, Beethoven, Cesar Franck and lastly Berlioz, on whom the "Orchestre Colonne" has the same monopoly as the "Orchestre du Conservatoire" has on Beethoven. It is interesting to note that two of these masters are German while the third one, Cesar Franck, whom the French stubbornly try to claim as their own, is really Belgian.

Between the two extremes, the classical Conservatory and modern Colonne, lie the other two orchestras, both of which are eclectic in their tastes, systematically choosing a certain number of works from each school, the Lamoureux conscientiously undergoing a regular dose of unclassified "first hearings," the like of which are rarely found on the Padeloup programs. For this reason the Padeloup instead of following the example of the other in choosing what will appeal to connoisseurs, was originally intended to be a people's orchestra and, as such, has always chosen works more easily understood, though not always of the highest aesthetic value. They have lately lost much of their pristine democratic spirit and as the price of the seats go up their programs become more and more "select." Their choice of halls, too, has changed. They began their career in an old "circus" located in the populous Bastille quarter, since which time they have played at the Trocadero, at the Paris Opera House and at a fashionable moving picture house near the Gare St. Lazare.

The Lamoureux is just now in a state of transition due to the recent change of conductors from Paul Paray to Albert Wolff, which many of their subscribers find to be a distinct improvement. M. Paray's interpretations being at times somewhat brittle and dry, well fitted to such a work as Dukas' *Apprenti Sorcier*, or a Mendelssohnian Scherzo,

but who is distinctly less successful in the playing of such numbers as the Ravel Waltz or the exuberant B flat major Symphony of Schumann.

The latest arrival in this somewhat congested field is styled "Orchestre Symphonique de Paris." It was founded during the last year and has not yet earned the right to be rated with the "big four."

Such are the important symphonic organizations in the French music center, considerably behind us Americans from a standpoint of efficient organization and adequate compensation, but setting a fine example to any and every country in artistic devotion and depth of culture. A true spirit of disinterested sincerity must inspire these men who are willing, with very little grumbling, to accept the mere pleasure of performing and the privilege of participating in a thing of beauty, as chief payment for their services.

Phonographic Echoes

LATEST VICTOR NEWS

The Victor Talking Machine Company has signed contracts with the Columbia Pictures Corporation under which it will record sound accompaniment for twenty-four pictures. Certain scenes calling for dialogue will be photographed and recorded simultaneously in Camden. A portion of the Victor sound studios in Camden has been equipped as a picture studio for this work. The first film on the list is "The Lone Wolf's Daughter" in which Bert Lytell is featured.

Camden, N. J., Jan. 25—At the regular meeting of the Board of Directors of the Victor Talking Machine Company, held in Camden today, it was announced that Mr. E. R. Fenimore Johnson, Executive Vice-President, had resigned as an active officer of the company but would remain as a director and a member of the Executive Committee and retain a keen interest in the future of the business.

In discussing his resignation, Mr. Johnson said that he had expected to sever his connection with the company in January, 1927, at the time his father, Mr. Eldridge R. Johnson, the founder and first president, sold his interest and withdrew as active operating head of the industry which he had developed from a small beginning to the largest manufacturing organization of its kind in the world. On account of the retirement of many of the older executives at that time, Mr. Johnson's services were needed, for the company was actively engaged in the production of a complete new line of musical reproducing instruments. Therefore he felt under obligation to continue. Now that a definite solution to many of the major problems then confronting the company have been found and since the executive personnel has been greatly strengthened and augmented, Mr. Johnson feels entirely free to carry out his original plan.

Mr. Johnson pointed out that he had no intention of retiring permanently from the business world. On the other hand, he said, he had no definite plans for the immediate future beyond a leisurely fishing trip to Florida and a long cherished ambition to see the interior of Africa, where, in all probability, he will spend many months hunting big game. His hunting, however, will be done largely with a camera instead of a gun, since he prefers a photographic record of his activities to trophies of a more material nature.

WORK IS PLAY FOR PAUL WHITEMAN AND ORCHESTRA

There is more truth in the sentence above than appears to be at a casual glance, especially for those popular exclusive Columbia artists.

Here's a sample of their itinerary—besides playing in Ziegfield's "Whoopie" and Midnite Frolic, and making other public appearances, Paul Whiteman and His Orchestra will be on the air once a week for sixteen weeks beginning February 16th, over the Columbia network.

On June 1, this ensemble will begin work on their first talking film for Universal which will take eight weeks, at the

All the Music of All the World on Columbia New Process Records

MARCH RELEASES

MASTERWORKS* SERIES

Masterworks Set No. 103

BRAHMS

Symphony No. 1, in C Minor, Op. 68
By Felix Weingartner and Royal Philharmonic Orchestra.
In Ten Parts, on Five Twelve-inch Records, with Album..... \$7.50

Masterworks Set No. 102

SCHUMANN

Etudes Symphoniques, Op. 13.
In Five Parts, on Three Twelve-Inch Records.
Sonata in G Minor, Op. 22.
In Four Parts, on Two Twelve-Inch Records. Complete with Album, \$7.50
By Percy Grainger.

WEBER

Oberon: Overture—Parts 1 and 2.
By Willem Mengelberg and Concertgebouw Orchestra of Amsterdam.
On Record 67485-D, 12-inch..... \$1.50
Oberon: Overture—Part 3.
Midsummer Night's Dream: Scherzo (Mendelssohn)
By Willem Mengelberg and Concertgebouw Orchestra of Amsterdam.
On Record 67486-D, 12-Inch..... \$1.50

Modern Music Album Set No. 3

GEORGE GERSHWIN

Concerto in F, for Piano and Orchestra

By Paul Whiteman and His Orchestra
Roy Bargy at the Piano.

In Six Parts, on Three Twelve-Inch Records
with Album, \$4.50

CELEBRITY RECORDS

176-M **My Laddie.** (Thayer.)
10 in. 75c. **My Pretty Jane** (The Bloom Is on the Rye.) (Bishop.)
Soprano Solos. Anna Case.
175-M **The Pretty Creature.** (Wilson.)
10 in. 75c. **Passing By.** (Purcell.) **Tenor Solos.** Louis Graveure.
50114-D **UGONOTTI: Bianca Al Par Di Neve** (Fairer Than the Lily.)
12 in. \$1.00 (Meyerbeer.)
PESCATORI DI PERLE: Mi Par D'udir ancor (Methinks
Again I Hear.) (Bizet.) **Tenor Solos.** Hipolito Lazaro.
50117-D **The Promise of Life.** (Cowen and Bingham.)
12 in. \$1.00 **Abide With Me.** (Liddle and Lyte). **Baritone Solos.**
Fraser Gange.
50118-D **La Capricieuse.** (Elgar; Op. 17.)
12 in. \$1.00 **Canzonetta.** (From Concerto.) (Tschalkowsky.) **Violin**
Solos. Naoum Blinder.
177-M **At the Brook.** (Au Bord D'un Ruisseau.) (Boisdeffre.)
10 in. 75c. **Berceuse.** (Fauré.) **Violin Solos.** Sascha Jacobsen.
50116-D **Liebestraum** (Dream of Love.) (Liszt.)
12 in. \$1.00 **Romance in F Sharp Major.** (Schumann). **Piano Solos.**
William Murdoch.
50115-D **Minuet.** (Boccherini.)
12 in. \$1.00 **Canzona.** (Hasse.) **Instrumentals.** Catterall String Quartet.

*Reg. U. S. Pat. Off.

STANDARD AND INSTRUMENTAL RECORDS

1691-D **Absent.** (Metcalf.)
10 in. 75c. **La Cinquantaine.** (Marie). **Instrumentals.**
J. H. Squire Celeste Octet.
50119-D **Ruy Blas: Overture—Parts 1 and 2.** (Mendelssohn.)
12 in. \$1.00 British Broadcasting Company's Wireless
Symphony Orchestra. (Under direction of Percy Pitt)
1690-D **Kathleen Aroon.** (From "The Isle O' Dreams.")
10 in. 75c. **The Click of Her Little Brogans.** (From "Ragged Robin.")
Tenor Solos. William A. Kennedy.
1703-D **Beautiful Isle of Somewhere.** **Male Quartet.**
10 in. 75c. **How Can I Leave Thee.** **Male Quartet.**
Shannon Quartet.
The American Singers.

POPULAR INSTRUMENTAL RECORDS

1704-D **How About Me?** (Violin obligato by Hans Muenzer.)
10 in. 75c. **My Mother's Eyes.** (From "The War Song.") (Vocal Re-
frain by Ned Miller.) **Pipe Organ.** Milton Charles.

NOVELTY RECORDS

38008-F **Lost Love.** **Waltz.**
10 in. 75c. **Once Upon a Time.** **Fox Trot.**
G. Verdi's Mandolin Orchestra of Livorno, Italy.
G38009-F* **Franz Diener.** **March.**
10 in. 75c. **I Am a Lost One.** **Instrumental Duet.** Zither and Piano.
1697-D **The New St. Louis Blues.**
10 in. 75c. **My Old Lady Blues.** **Vocals.** Roy Evans.
1681-D **The Devil Song.** **Vocal.** Ed McConnell.
10 in. 75c. **Bye and Bye.** **Vocal Duet.** Ed and Grace McConnell.

*This record for sale only in the United States and Canada.

DANCE RECORDS

1683-D **I'm Bringing a Red—Red Rose.** (From "Whoopie.")
10 in. 75c. **Makin' Whoopie!** (From "Whoopie.") **Fox Trots.**
Paul Whiteman and His Orchestra.
1701-D **Let's Do It (Let's Fall in Love).** (From "Paris.")
10 in. 75c. **Japanese Mammy.** **Fox Trots.**
Paul Whiteman and His Orchestra.
1679-D **Where the Shy Little Violets Grow.**
10 in. 75c. **Me and the Man in the Moon.** **Fox Trots.**
Guy Lombardo and His Royal Canadians.
1682-D **A Love Tale of Alsace Lorraine.**
10 in. 75c. **Along Came Sweetness.** **Fox Trots.**
Leo Reisman and His Orchestra.
1702-D **The Sun Is at My Window (Throwing Kisses at Me).**
10 in. 75c. **Fox Trot.** Leo Reisman and His Orchestra.
The Song I Love. **Fox Trot.** Ben Selvin and His Orchestra.
1693-D **A Room with a View.** (From "This Year of Grace.")
10 in. 75c. **Dance, Little Lady.** (From "This Year of Grace.") **Fox**
Trots. Ben Selvin and His Orchestra.
1694-D **I'll Get By (As Long as I Have You.)**
10 in. 75c. **Rose of Mandalay.** **Fox Trots.**
Ipana Troubadours—S. C. Lanin, Director.
1696-D **Don't Be Like That.**
10 in. 75c. **My Troubles Are Over.** **Fox Trots.**
Harry Reser's Syncopators.



"Magic Notes"

Columbia Phonograph Company

New York



"Magic Notes"

Columbia "NEW PROCESS" **Records**
Viva-tonal Recording - The Records without Scratch

DANCE RECORDS (Continued)

1708-D **I Love You—I Love You—I Love You Sweetheart of**
10 in. 75c. **All My Dreams.** **Fox Trots.**
That's What I Call Sweet Music. Paul Specht and His Orchestra.
1706-D **Mama's Gone, Good Bye.** **Fox Trot.**
10 in. 75c. **Hey! Hey! Fox Trot.** T. Terry and Her Play Boys.
C. Fulcher and His Orchestra.

VOCAL RECORDS

1705-D **Me and the Man in the Moon.**
10 in. 75c. **Good Little Bad Little You.** **Vocals.**
Ukulele Ike (Cliff Edwards).
1680-D **I'm Bringing a Red—Red Rose.** (From "Whoopie.")
10 in. 75c. **Love Me or Leave Me.** (From "Whoopie.") **Vocals.**
Ruth Etting.
1707-D **You're the Cream in My Coffee.** (From "Hold Every-
10 in. 75c. thing!") **To Know You Is to Love You.** (From "Hold Every-
thing!") **Vocals.** Ruth Etting.
1663-D **The Lamp of Aladdin.**
10 in. 75c. **You Can't Take My Mem'ries from Me.** **Vocals.**
The Whispering Pianist (Art Gillham).
1695-D **I Found Gold When I Found You!** (Theme Song from
10 in. 75c. Motion Picture "The Trail of 98.")
Live and Love. (Theme Song from Motion Picture "The
Masks of the Devil.") **Vocals.** Oscar Grogan.
1699-D **Sweethearts on Parade.**
10 in. 75c. **Avalon Town.** **Vocal Duets.** Ford and Glenn.
1698-D **I Faw Down an' Go Boom!**
10 in. 75c. **Down Where the Lolly-Pops Grow.** **Vocal Harmonies.**
Ethel and Dorothea Ponce.
1692-D **A Gay Caballero.**
10 in. 75c. **All By Yourself in the Moonlight.** **Vocal Duets.**
Billy Jones and Ernest Hare (The Happiness Boys).
1700-D **The Spell of the Blues.**
10 in. 75c. **Poor Punchinello.** **Vocals.** George Dewey Washington.

IRISH RECORDS

33310-F **Paddy in London.** (1st Figure Irish Dance Set No. 2.)
10 in. 75c. **The Irish Rover.** (2nd Figure Irish Dance Set No. 2.) **Jigs.**
O'Leary's Irish Minstrels.
33311-F **The Rakes of Mallow.** (3rd Figure Irish Dance Set No. 2.)
10 in. 75c. **Polka.**
Jack McGrath's Jig. (4th Figure Irish Dance Set No. 2.)
O'Leary's Irish Minstrels.
33312-F **Turkey in the Straw.** (5th Figure Irish Dance Set No. 2.)
10 in. 75c. **Reel.** O'Leary's Irish Minstrels.
The Kildare Fancy. **Hornpipe.** **Accordion Solo.**
Jerry O'Brien.
33313-F **My Irish Home Sweet Home.**
10 in. 75c. **Mother in Ireland.** **Tenor Solos.** Seamus O'Doherty.
33314-F **Teddy O'Neale.**
10 in. 75c. **Irish Lullaby.** **Soprano Solos.** Agnes Morris.
33315-F **Molly O.**
10 in. 75c. **Irish Names.** **Baritone Solos.** Michael Ahern.
33316-F **My Irish Molly O.** **Vocal.**
10 in. 75c. **The Connaught Man's Ramble.** **Jig.** **Accordion Solo.**
Frank Quinn.
33317-F **The Green Above the Red.**
10 in. 75c. **This Bunch of Shamrocks from My Mother Dear.**
Flute Solos with Singing.
John Griffin (The Fifth Ave. Bus Man).
33318-F **The Tap Room.** **The Moving Bogs.** **Reels.**
10 in. 75c. **Old Man Dillon.** **The Rose in the Heather.** **Jigs.**
Accordion and Violin Duets. Conlon and Morrison.
33319-F **The Sailor Sat on the Shore.** **Reel.**
10 in. 75c. **The Union and the Belvidere.** **Hornpipe.** **Violin Solos.**
Manus P. McLaughlin.

In addition to the records listed above there are recordings
in twenty-one Foreign Languages.

end of which the Orchestra will cross the Continent to Saratoga, New York. They will play at one of the hotels at the famous Spa during the August racing season.

And in their spare moments they will be recording the latest hits on Columbia New Process Records.

PARIS PAYS TO SEE COLUMBIA AT WORK— CROWDED HOUSE FOR DEMONSTRATION CONCERT

To a sold-out house, the proceeds being donated to five Parisian music societies, Messrs. Couesnon et Cie, of Paris, staged last December the most brilliant Columbia demonstration concert of its career.

The outstanding feature, among many, was an actual recording session on the stage of the Theatre des Champs-Elysees, scene of the concert, in which singers from the Paris Opera recorded the duet from Act III of "Lohengrin." When the master wax was "played back" to the audience, delighted applause greeted it.

Celebrated dancers then gave ballet numbers to music from Columbia records. A film was shown, "The Birth of a Record," illustrating scenes in one of Columbia's European factories, and there were orchestral selections by the Paris Conservatory Orchestra in person, under Philippe Gaubert, renowned conductor, who also performed in the flesh.

The program contained a printed tribute to the phonograph, as a medium of art, from Maurice Maeterlinck, the Belgian poet, author of "The Blue Bird." M. Fernand Buisson, President of the Chamber of Deputies, who at-

tended, signed a copy with the addition of his own compliments.

COLUMBIA ARTISTS TO ENTERTAIN AT PRESIDENTIAL INAUGURAL BALL

Paul Specht and His Orchestra, exclusive Columbia Recording artists and nationally popular dance group, were chosen to play at the Charity Inaugural Ball.

The event, which is the outstanding social gathering in diplomatic as well as social circles of Washington, will take place early in the spring, at either the Mayflower Hotel or the auditorium, which has a capacity of six thousand.

It is considered not only a privilege, but also an honor to play before this gathering for it is there that the socially elite as well as the world's greatest statesmen and diplomats will be assembled in celebrating President-elect Hoover's inauguration.

KEEPING UP TO COLUMBIA FIGURES

Several months ago a leading London newspaper carried a story to the effect that anybody who invested \$500 in the shares of the Columbia Graphophone Company, Ltd., in 1923, and who had been strong minded enough to resist taking a profit on the way up, would find their original investment grown to \$17,500. That was several months ago. Now the \$500 is worth \$32,500, the latest figures as we go to press. This is an increase of 6,300 per cent in five years. Oh—hum!

Pioneer Phonograph Advertising

By ULYSSES J. WALSH

MY attitude toward the fascinating subject of recorded music is akin, I daresay, to that of the archaeologist who enthusiastically pokes and prods about in the dust heaps of vanished cities and civilizations. It is certainly true that although I am only ~~about~~ ^{some} years of age and, logically, should not be feeling the chill of senescence I spend more time brooding over the past achievements of recording engineers than I do appreciating the wonders of the present or attempting to visualize the incomparably greater achievements which undoubtedly will glorify the future.

During a recent stay in Tennessee as a member of the staff of the Knoxville News-Sentinel, I gratified my innate fondness for the past by spending several evenings at Lawson McGhee library, studying bound volumes of old magazines in search of pioneer phonograph advertising. Unfortunately, my search was not so exhaustive as I should have liked, for I was able to secure no magazines antedating 1905 and of those I consulted only the Ladies' Home Journal and the Saturday Evening Post had been allowed to retain their advertising pages when bound into book form. But even so I gained a great deal of information which I am embodying in this article in the hope that it will interest readers of THE PHONOGRAPH MONTHLY REVIEW.

In 1905, as at the present day, the Victor people, of all manufacturers of talking machines and records, were by far the most persistent advertisers. This, despite their having been in business only four years. Moreover, they had begun to use the familiar dog as a trademark. I wonder at exactly what stage of the Victor's history this faithful canine first made his appearance? Edison occupied second place, a condition that does not hold true at present. Columbia, the third of the great pioneer companies, although it was then known as the phonograph trust and controlled the output of Columbia, Royal, United, Standard and Oxford records, spent almost no money on advertising.

The first phonograph advertisement I found was a proclamation of the Victor Company's honest exultation at the remarkable progress it had made in four short years. "In 1901", the advertisement said, "we were doing business in a one-room building. This year, 1905, our total sales will

amount to more than \$12,000,000." Considerable stress was laid on the tone quality of Victor products. "It may seem incredible, but it is nevertheless true," the Victor said, "that workmen about the Victor plant, hearing one of our talking machines, often mistake it for the actual artist." Even more significant evidence was offered. Bernhardt, it seemed, had heard one of the Victor horn machines playing a record by Calve and had taken it to be the voice of Calve in person! One wonders if it is possible "the Divine Sarah" had a tin ear? Records, it might be mentioned, were in that day very expensive. One dollar was charged for ten inch single faced selections of popular music. We might remember that fact now-a-days whenever we feel the urge to kick about the price of records. The Victor output in 1905 was much thicker than the modern record and almost equalled the present-day Edison discs in weight.

Sometime in 1906 or 1907 the Victor took the public into its confidence and published a list of the records which were the biggest sellers they had issued until that time. I reproduce the list herewith, as an example of the "feast of good things" with which highbrow and lowbrow gramophiles alike were obliged to solace themselves in those days. Comparing the recordings of 1928 with those of twenty years ago one necessarily comes to the conclusion that the Golden Age of the Phonograph is—now.

The most popular record then in the Victor catalog was No. 4229, George M. Cohan's patriotic opus, "The Yankee Doodle Boy." It was sung by Billy Murray, whose offerings hit the public fancy even more invariably in those days than Gene Austin's do now. Other numbers high in favor were:

4129, "The Troubadour," by Sousa's Band; 4460, "Twilight Shadows," a bell solo by Chris Chapman, who still contributes an occasional bell or xylophone record to the catalogs of some of the minor recording companies ("Twilight Shadows" was written by Theo. Tobani, who has "Hearts and Flowers" to answer for); 4580, "My Irish Molly-o," a solo by Harry Tally, who was for many years first tenor of the Empire City Four, a famous vaudeville quartet, but of whom I have heard nothing during the past decade; 4575, "Will

IMPORTED RECORDINGS FROM ALL PARTS of the WORLD

MUSSORGSKY HOVANSCHINA

- E4090 \$1.00 { **MARFA'S DIVINATION**
"Fortune Telling" parts 1 and 2
A. Zelinskaya—Mezzo-Soprano with Russian Opera Orchestra
- E4091 \$1.00 { **SHAKLOVITOFF'S ARIA**
"The Streletsky's Nest is Asleep" parts 1 and 2
K. Knifnikov—Baritone with Russian Opera Orchestra

CHABRIER

- L678 \$1.75 { **ESPANA (Parts 1 and 2)**
Played by the Gramophone Symphony Orchestra. Conducted by Piero Capola.

GEORGES

- L686 \$1.75 { **TARASS—BOULBA "Cher les Cosques"**
Played by Grande Fanfare Champenoire de la Marne, conducted by M. Balay.

RIMSKY-KORSAKOV

- Snow Maiden E4066 \$1.00 { **CLOUDS PLOTTED WITH THUNDER**
A. Zelinskaya—Mezzo-Soprano with Russian Opera Orchestra.
- E4093 \$1.00 { **SNOW MAID'S ARIA "To go with friends for Berries"**
"How Painful"
D. Sprishenskaya—Soprano with the Russian Opera Orchestra

SADKO

- E4067 \$1.00 { **NEJATA'S ARIA**
LUBANA'S ARIA
A. Zelinskaya—Mezzo-Soprano with Russian Opera Orchestra
- E4092 \$1.00 { **SADKO'S ARIA "Oh, you dark Forest"**
SONG OF INDIAN GUEST
S. Lemeshov—Tenor with Russian Opera Orchestra
- The Czar's Bride E4070 \$1.00 { **MAD SCENE**
IN NONGOROD

DONIZETTI

- ES102 \$1.60 { **THE DAUGHTER OF THE REGIMENT**
Sinfonia Parts 1 and 2
Played by Grand Italian Symphony Orchestra

TCHAIKOWSKY

- EJ294 \$2.00 { **CAPRICCIO ITALIEN—Parts 1 and 2**
Played by the Berlin State Opera House Orchestra conducted by Dr. Leo Bach

BIZET

- \$30.00 { **CARMEN—Complete Opera: 15 records**
Performed by celebrated artists of the Paris Opera and Opera-Comique; conducted by M. Elie Cohen.

OUR MAIL ORDER DEPARTMENT

Has increased its imported record business with great strides through its untiring efforts and co-operation in filling orders. All deliveries will reach you in safety as considerable attention is applied in their packing and are shipped via insured parcel post.

His Master's Voice Gramophone Co. of England, France, Germany, Italy and Spain, Odeon, Parlophone and European Columbia recordings are listed in our complete catalogue. This catalogue will be mailed upon request.



New York
Band Instrument Co.



111 EAST 14th STREET

NEW YORK

Uptown Store
243 W. 34th St.

Brooklyn Store
1225 Broadway

You Love Me In December As You Do In May?" by Harry Macdonough and the Haydn Quartet (Mayor "Jimmy" Walker, of New York, wrote the words for this "seasonal" classic and the late Ernest R. Ball the music); 1704, "A Talk on Trousers," by Burt Shepard, the famous comedian who died a few years ago; 4431, "The Preacher and the Bear," an immortal "coon song" masterpiece, by Arthur Collins. It is the only one of this list that remains in the latest Victor catalog, although Billy Murray's "Yankee Doodle Boy" struck around till 1923 or 1924; 4254, "When the Harvest Moon Is Shining On the River," a tenor solo by Collins' partner, Byron G. Harlan; 4546, "I'm Dreaming of You," a "coon" duet by the aforesaid Collins and Harlan; 4522, "In Dear Old Georgia," by the Haydn Quartet. This organization was composed of Harry Macdonough, first tenor, John Bieling, second tenor, S. H. Dudley, baritone, and William F. Hooley, bass. One of the greatest of all male voice ensembles, it was disbanded in 1914. Macdonough was for many years Victor recording director and now holds the same position with Columbia. His photograph, together with an article by him, signed with his "business name," J. S. Macdonald, appeared in this magazine for June, 1927. S. H. Dudley has retired and is, or was, living in Southern France. I was told last year by Edwin M. Whitney, of Boston, formerly a member of the Whitney Brothers' Quartet and a friend of Dudley, that the latter is now almost blind and in very frail health. Bieling and Hooley are dead. Hooley and Dudley were among the very first phonograph singers, having recorded for the pioneer Berlin discs (see George W. Oman's "Historical Survey" in the June, 1927, issue of the Review); 4567, "The Heart Bowed Down," a number from "The Bohemian Girl," by Alan Turner, the English baritone; 4572, "Down Deep Within the Cellar," a basso profundo performance by Frank C. Stanley, the organizer of the Peerless Quartet, who died about 1911; 1637, "Ticklish Reuben," by the late Cal Stewart, who originated the Uncle Josh monologs; 4396, "Dearie," a contralto solo by Corinne Morgan, about whose latter-day whereabouts I know nothing, assisted by the Haydn Quartet; 2836, "Dreaming On the Ohio," the Haydn Quartet once more (this ensemble finally changed its name to Hayden because the public insisted on flagrantly mispronouncing its original title); "Little Alabama Coon," the Haydns once again; 2736, "Old Black Joe," a cornet solo by Walter B. Rogers, now a director for Brunswick, accompanied by the Victor Orchestra; and 4103, "The Whistling Coon," a ditty whose title is self-explanatory, by Frank Kernell. I have given the numbers of these once popular recordings, thinking some veteran enthusiast might like to revive memories of other days by having special pressings made of some of them.

While the Victor was advertising lavishly, Edison, at that time making wax two-minute cylinder records, was going at it more conservatively. Every month Edison published a list of the current recordings, and the Victor likewise often did this. As a matter of historical interest I give here one month's complete record list of both companies. Read it and then complain about present day conditions if you dare:

In October 1907 Edison offered a band potpourri from "The Chimes of Normandy"; "In Dear Old Georgia," a tenor solo by Irving Gillette, who was none other than your old friend Henry Burr; a record of the famous old comic song, "Everybody Works But Father," by Bob Roberts, about whom I have heard nothing for years; "Robin Adair," a cornet and trombone duet by Herbert L. Clarke and Leo Zimmerman; "I Wait For Thee," a tenor solo by Theodore Van Yox, of whom I have never heard, except in reading these old advertisements: "The Village Seamstress," a comic sketch by Elene Foster, an unknown quantity to me; "Making Eyes Medley," xylophone tapping by Albert Benzler; "A Picnic For Two," by Harry Macdonough, who always sang artistically, no matter what he sang; "Fishing," a humorous sketch by Ada Jones and Len Spencer, both now dead. Ada Jones, the most popular comedienne who ever recorded, died in 1922, a few weeks after giving a recital in the writer's home town. Len Spencer died in 1915; "The Whistler and His Dog" Arthur Pryor's description specialty, played by the Edison Band; "I'll Be Waiting," by Byron G. Harlan, who makes what Uncle Josh records are turned out, now that Cal Stewart is dead; "When the Mists Have Rolled Away," a gospel hymn by Harry Anthony and James F. Harrison, who later called themselves John Young and Frederick Wheeler. Young was for many years, and may still be,

first tenor of the Criterion Quartet; "New Era Overture" by the Edison Orchestra; "What You Goin' to Do When the Rent Comes Round?", Harry Von Tilzer's laughable "coon" wail, by Arthur Collins; "Angelina," a tenor duet by Harry Macdonough and John Biehling; "An Evening On the Plaza," mandolin picking by Samuel Siegel, who in this year of grace plank-planks for radio fans; "My Word," a comic song by Adah Jones (Edison in 1907 seems to have been obsessed by a longing to insert uncalled for h's in artists' names); "Leader of the German Band," by Collins and Harlan; "Yankee Girl March," by the Edison Band; "Wearing of the Green," soprano tear-jerking by Marie Narelle, who is still at it; "Hiram Green, Good-bye," comic rube stuff by the one and only Billy Murray, who is still a popular comedian, though but few records by him have been issued in the past year or so. A fanatical admirer of nineteen years standing, I have protested to Victor about this, and been assured that as soon as they have suitable material Billy's voice will again be heard in the land; "The Musical Yankee," by Len Spencer; "Hard Times Come Again No More," an almost forgotten Stephen Foster song, by the Edison Mixed Quartet; and "My Maryland March," by the Edison Orchestra.

The corresponding Victor list is shorter—so much shorter I fear I must have lost part of my notes. However, it contained "The Turtle Dove," a piccolo solo by Marshall P. Lufsky, with John Philip Sousa's Band assisting him; "Bright Eyes, Good-bye," sentimentalizing by Harlan; "Rescue the Perishing," gospel hymning by Frank Stanley; "Shall We Meet Beyond the River?" a ditto duet by Stanley and Macdonough; "Lazy Moon," by Billy Murray and the omnipresent Haydn Quartet; "Friends That Are Good and True," by Billy Murray; "In My Merry Oldsmobile," and interesting topical offering by the same happy-go-lucky songster; "Girl Wanted," an oddly titled vocalization by Frank Kernell; and "An Evening Call In Jayville Center," by Haran and Stanley.

As will be noted, celebrity records were conspicuous by their absence. Little stress was laid on the opera, much less symphony, in the beginning days, though I should acknowledge that in 1906, two years before the advent of the Victrola and the double-faced record, Victor did announce a complete recording of some opera ("Aida," I think) by the La Scala singers and orchestra. Considering the recent "Rigoletto" offering, that has a modern ring! When the Red Seal classification came into being I do not know. I have seen very old records, bearing the picture of the Victor dog but reading "Monarch" instead of Victor and think they may have been the rudimentary Red Seals. I do know that DeGogorza in 1905 was a black label artist. Even then they had him recording "La Paloma." Werrenrath apparently is not the only deserving baritone to work himself up from the ranks!

Before passing to the time of the Victrola which dealt the horn machines a knock-out blow, and which brought about the famous slogan, "Will There Be a Victrola In Your Home This Christmas?" I should note that the original form of this favorite catch-phrase was slightly different and much less ingenious. In the first issue of the Saturday Evening Post for 1907 a large advertisement rather naively inquired, "Did You Get a Victor For Christmas?" Later came the realization that heavy advertising after the holidays had passed into history was poor policy, consequently the slogan was changed to that with which everyone is familiar. About this time also the Victor was urging magazine readers to send for a booklet entitled "Mrs. DuPeyster's Social Triumph," or something like that. I judge it to have been an account of the activities of some social climber who made her way eventually into the ranks of the Four Hundred by treating the members of that "closed corporation" to concerts with her horn-style Victor talking machine!

Some slight notice should be taken of two phonograph companies which were advertising their wares in 1906, but have long since faded into obscurity. The Reginaphone Co., makers of the once famed Regina music box, was gamely attempting to stave off the inevitable by offering what was characterized as the last word in musical entertainment—the music box and a phonograph combined! Unfortunately the public somehow couldn't "see" the combination and it passed out.

Attacking from another angle, the Duplex Phonograph Co., of Kalamazoo, Michigan, announced that it had solved

the baffling problem of perfecting sound reproduction by designing a phonograph with two horns. An illustration of this odd machine was given and it had certainly an impressive appearance. As was the case with the phono-music box, this hydra-headed monster failed to "take." Duplex advertising harped on the fact that records could be secured by Joseph Jefferson; but whether of their own make or by Columbia, for which I think Jefferson once recorded, was not made plain.

Came 1908 and the ushering in of the old-style Victrola and double-faced records. I rather think the Columbia beat the Victor to the latter innovation by several months, but at this point the advertising of both concerns mysteriously disappears. I never could find an announcement of the advent of the historic Victrola. Edison, however, was on the job in 1908. During the Presidential Campaign both Mr. Bryan and Mr. Taft stated their case on Edison records and they were induced to do this, Edison claimed, "by the world-wide acclaim of the accuracy of the records made by Mr. Edison's process." This claim appears slightly weakened when one recalls that Taft and Bryan also recorded for Victor and, I think, Columbia.

1910 marks Columbia's coming to life, from an advertising standpoint. During that year was published a large Columbia advertisement, giving photos of exclusive artists such as Nordica, Garden, Scharwenka, Bispham, Reed Miller, and I believe Schumann-Heink and McCormack were included, though I can't remember their ever having sung for any concern but the Victor. The name of DeReszke was also mentioned as a Columbia singer, but whether this was Jean or Eduard was not indicated. I remember reading this advertisement when a child of not more than nine, and being indignant because my idol, Billy Murray, was not included in the list of great Columbia artists. Billy was not recording for Columbia in 1910, so my irritation was unjust.

In 1914 or 1915 the Edison disc machine was placed on the market. Thereupon we began to be bombarded by accounts of "tone tests", accompanied by impressive pictures of Rappold, Verlet, Chalmers, Middleton and, later, Rachmaninoff and Spalding playing in public comparison with the New Edison, and proving to an astounded audience that there was no difference between phonograph and artist. Other companies were defied to attempt "the acid test of direct comparison," which would certainly result in their discomfiture. One Edison advertisement that amused me showed Rachmaninoff at his Steinway playing in direct comparison with an Official Laboratory Model of the New Edison. He had recently left Edison for the Victor, but his former employer, instead of trying to hide the fact, openly called attention to it. "We are very glad to announce," they said, "that Rachmaninoff has also made records for one of the standard talking machines. We invite comparison." Months afterward the Victor retorted with a statement that Rachmaninoff's decision to record for them had been arrived at after a most thorough test of another reproducing medium. For my part, though long an enthusiast regarding Edison tone quality, I wonder how they ever gave successful tone-tests in the old days, because the surface noise on the old Black Label records was, I think, the most virulent I have ever known. Fortunately it is now completely banished.

In 1915 these peaceful shores were invaded by a foreign foe. Pathe Freres came over to show us a thing or two about sound reproduction. "Isn't it plain as daylight," Pathe inquired, "that a smooth round sapphire ball which, unlike sharp steel needles and hard diamond points, cannot rip, dig, or scratch a record, will furnish better music than anything else?" Logically, Pathe was right. I have long felt that the sapphire ball is the ideal reproducing point and regret that it has been abandoned here as well as in England. In Montgomery, Alabama, I was told a few months ago by Gene Greene, the vaudeville comedian, that this old sapphire records could still be obtained in England, but a letter to English Pathe brought the information that they no longer list sapphire-cut records. They are still popular, however, in France.

Brunswick made its appearance in 1916, manufacturing phonographs but not records. There seems to have been a gentleman's agreement with Pathe that the latter would not sell phonographs in America and that in return Brunswick would boost Pathe records. Numerous Brunswick advertisements lauded Pathe recordings and urged their use. This ended in 1919 when Brunswick began to record.

The Gramophone Shop Is Always First to Offer The World's Best Records

An Outstanding Feature This Month

WAGNER'S DIE MEISTERSINGER VON NURNBERG

In Twenty Parts

RENDERED BY THE PRINCIPALS, CHORUS
AND ORCHESTRA OF THE STATE OPERA,
BERLIN

(Recorded from an actual performance Unter den
Linden in January, 1928)

I. AKT

Hilf Gott! Will ich denn Schuster sein
Trotz grossem Fleiss und Emsigkeit
Das schone Fest, Johannistag
In deutschen Landen viel gereist

II. AKT

Johannistag! Johannistag!
Hab' ich heut' Singstund?
Schusterlied I. Teil
Schusterlied II. Teil
Schweigt doch! Weckt ihr di Nachbarn auf?
Welch toller Spuck! Mich dunkt's ein Traum
Sachs! Seht! Ihr bringt mich um

III. AKT

Gleich, Meister! Hier!
Blumen und Bänder seh ich dort
Grüss Gott, mein Evchen
Weilten die Sterne im lieblichen Tanz?
Was ohne deine Liebe, was wär ich ohne dich?
Aufzug der Zünfte
Aufzug der Meistersinger und Wachauf-Chor
Verachtet mir die Meister nicht
Ehrt eure deutschen Meister

The above collection of Meistersinger passages are
contained in ten 12 in. "His Master's Voice" records.
A handsome embossed album is included with each set.

G.S. Album—Price Complete, Series No. 84, \$20.75.

Note—All worthwhile "His Master's Voice," Columbia and Parlophone, London Records are on sale never later than six weeks after their release in England. The same Company's records made in other countries as well as Polydor and Odeon take longer, but are always available at the earliest possible date.

THE GRAMOPHONE SHOP ALBUM SERIES

All sets of three records or more for which the publishers do not issue albums. The Gramophone Shop has handsome albums made with the composer's name and the composition embossed on both the front and backbone of each album. They are included at less than cost with each set of records marked (G. S. Alb. Ser.) in our catalogs and all advertising.

MAIL ORDERS

Will be given prompt and careful attention. Every record is carefully inspected and packed in substantial wooden boxes, and insured against breakage.
Call or write for our catalogue and Supplements Nos. 1, 2 and 3 of Rare and Unusual Imports, also Victor, Columbia, Odeon and Brunswick American Records.

The Gramophone Shop

Specialists in Imported Records

47 East 47th Street, New York City

between Park and Madison Avenues

J. F. BROGAN

W. H. TYLER

From this time till the autumn of 1925 little of interest may be found in phonograph advertising. Edison continued to shout about tone comparisons; Victor to boast of its monopoly of celebrities; Brunswick to talk of "The New Hall of Fame"; Columbia called attention to its "silent surface"; Sonora that it had been awarded first prize at the Panama-Pacific Exposition. Aeolian-Vocalion, while it was on the market, had much to say about the Graduola. Along came the electric process and the new-fangled machines, and the various companies began to claim supremacy for their products. The rest we all know.

Harry Lauder — Ju Ju!

By W. D. SMITH

THERE are gramophones in plenty with "histories" attached to them, but how many enthusiasts possess an instrument which at one time has saved the life of its owner? Gramophones may come and gramophones may go, but an ancient portable will for ever occupy the place of honour in one home. The instrument has more than a trace of "gramophone tone", the record shows many grey lines, but what matter? Often, sitting before a roaring fire, we set the turntable revolving and back comes the memory of a night in the African forest when all hope had been abandoned and the magic of the little box alone saved us from annihilation.

Jack—the rest of his name is of little concern—and myself were making a journey from Cairo to the Cape when the affair occurred. We were making the trip more as an adventure than anything else and, hoping possibly that he would be able to barter it at a profit to some native chief, Jack had decided to bring a small gramophone of the portable type which he had picked up cheaply in Cairo. Incidentally, it provided many an entertaining concert by the side of the camp fire. In the African forest one is not particular about an extensive selection of records and perfect reproduction.

The trouble started in what is known as the Muanza territory, a densely forested region bordering the Belgian Congo. The natives in this part of the continent are a constant source of danger to travellers owing to the fact that the inaccessible nature of the country makes it very difficult for justice to be meted out should any "devilment" occur. As it happened, we encountered a tribe thirsting for a sacrifice to their ju-ju—an ominous state of affairs in any circumstance but a hundred times more so in the case of two white men travelling "light."

We were making preparations for spending the night when Jack, who had been bending over the fire, looked up suddenly. Following his glance I discovered that we were surrounded completely by a cordon of figures, the firelight disclosing them dimly against the background of jungle. We picked up our rifles hurriedly.

"Trouble ahead" muttered Jack, staring into the darkness. "If they're out for mischief we'll not be able to do much. I don't like their looks."

I nodded, silently. Things certainly appeared ominous but we hadn't much time for thinking about the matter for the blacks were upon us. Jack brought one down with his rifle before he was seized but we hadn't a chance. We were held fast in the grasp of half a dozen of the most villainous looking rascals I have ever encountered. The remaining blacks—and there were fully three hundred of them—stood around in that impassive, grave manner which is peculiar to the Congo native.

Presently they drew back and a black well over six feet, whom we judged to be the chief, approached us.

Neither Jack nor I were much use at native languages, but after a few futile attempts we managed to strike a dialect with which the chief was acquainted. With difficulty we informed his highness that we were perfectly friendly and demanded that we be released forthwith.

The chief regarded us stonily for a few moments and started to speak rapidly. The gist of the discourse was to the effect that, without provocation, we had shot one of the tribe and that their ju-ju demanded our lives in return. The chief knew that we were in his power completely and

in sure circumstances one excuse for an execution was as good as another.

We argued and pleaded and threatened, all to no purpose. The chief realised that, whatever happened to us, the chance of retribution, or even of detection, was very small indeed. They began to make preparations for the entertainment.

The chief was watching critically the planting of a couple of stakes in the ground when suddenly Jack beckoned to him. He swaggered over to us.

Jack pointed to the portable, which was lying among our baggage at the side of the fire.

"Do you see that box?" he asked. "There is a great ju-ju inside. A ju-ju far greater than yours. A ju-ju which will protect us. Take care, O Chief!"

The chief was not impressed. He invited us to bring our ju-ju to our aid.

"Your ju-jus are silent" said Jack haughtily. "Our ju-ju talks."

"You have a ju-ju in there which talks?" demanded the chief incredulously, turning round and surveying the gramophone.

"We have" I said. "The box is small but the ju-ju is great!"

The chief inspected the box gravely and remained unconvinced. The more he inspected it, the more contemptuous he became. Finally he muttered a few impatient words and turned away.

I made a last desperate effort to save the situation.

"Wait" I said sharply. "The ju-ju will talk now!"

The chief hesitated. This declaration made him think. He was afraid not at all of the white man's justice but a ju-ju which could talk from a box a few inches square was a different matter. He did not believe for a moment that we possessed such a marvellous ally but the remote possibility made him uneasy. That fact proved his undoing.

"Your ju-ju is silent" he said, looking at us doubtfully. "It does not speak. It is a bad ju-ju."

"Withdraw your men" I ordered, "and the ju-ju will speak with many tom-toms. Let all be silent!"

The chief hesitated, considered, and gave the order. The blacks withdrew a short distance and squatted down in a circle around us, awaiting with fixed feelings of scepticism and apprehension the magic of the ju-ju. The chief leaned on his spear a few yards in front of us. I was shivering slightly.

Jack wound up the motor in silence and, picking up the first record which came to hand, I slipped it over the spindle. It happened to be one of Harry Lauder's oldest "hits"—"Tobermory."

Those who have the record will be acquainted with the swinging, boisterous tune. We could not have selected a better record for the purpose.

The blacks, their naked bodies gleaming in the firelight, became silent. The chief waited, cynical, but not altogether sure of himself. If the ju-ju failed to talk the sacrifice would proceed as arranged. If the ju-ju did talk. . . .

The night was very still and there was not a sound to be heard. Jack, releasing the brake, lowered the soundbox on to the record and in the flickering firelight, in the depths of the African forest, Harry Lauder started to sing "Tobermory."

The audience—surely the strangest ever assembled—listened in dumb amazement to the stirring overture of the "tom-toms." The music died away to a murmur and the genial Scotch voice of the ju-ju started with "In summer when the sun shines bright. . . ."

It speaks volumes for the tension of the situation that we failed entirely to see the humour of it. We watched the blacks with the greatest anxiety. Would the experiment succeed?

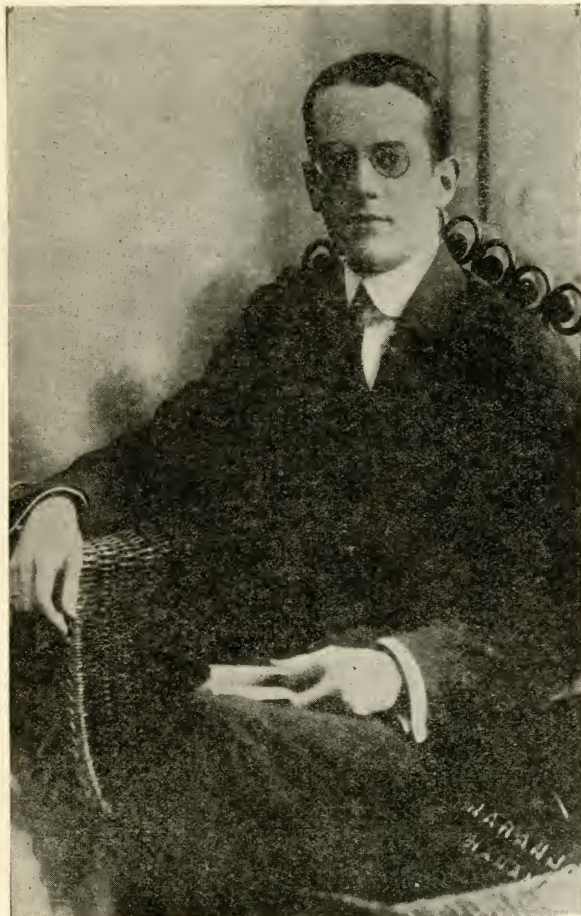
We were soon reassured. The chief stood straight up, immobile, awe stricken. Beads of sweat rolled down three hundred black faces. Three hundred pairs of eyes goggled at the little box.

The blacks sat frozen as, in that clearing in the jungle, the ju-ju sang to them of the heather and the hills.

Then Harry started to laugh. It was the last straw. The blacks scrambled to their feet and fled, right and left.

Desperately they ran, the chief well to the fore and the rollicking laughter from the ju-ju mocked them as they went, following them into the blackness of the forest.

Some day, I suppose, those blacks will begin to understand. But for many years they will pay homage to the greatest of all ju-jus, the all powerful one, the lord of all magic who informed them the he and McKie had roamed about together, "mang the bonnie bloomin" heather, with the bonnie lassies up at Tobermory.



Ricardo M. Aleman

Readers of The Phonograph Monthly Review need no introduction to Mr. Ricardo M. Aleman of Habana, Cuba, whose picture we have the pleasure of publishing above. Mr. Aleman will be remembered for his brilliant contributions to our Correspondence Columns. His fame as an authority on operatic records is widespread, and the various manufacturing companies have found his suggestions and criticisms invaluable. The late James E. Richardson of the Victor Company counted him among his very best friends. Mr. Aleman is a lawyer by vocation, but a phonograph enthusiast by avocation. The Phonograph Monthly Review is proud to number him among its contributors.

Advertisers and contributors will accommodate us greatly by kindly making sure that all copy intended for a specific issue is in our hands by the 16th of the month previous to that by which the issue is dated.

The Surroundings

By CAPTAIN H. T. BARNETT

Quite as important a factor as the gramophone itself, in determining the enjoyment a musically critical person will derive from the use of his machine, is the acoustic environment in which it is placed. A machine of radically harsh impure tone may be used under conditions that make it quite passable; a pure and large-toned machine may be rendered entirely ineffective or may have so much sostenuto effect added as will make it just as unpleasant to listen to as a piano with too sensitive a soundboard.

The most powerful gramophone I know, with the most vigorously impressed records, can rarely give more than one-tenth the *tone volume* of the performance it is reproducing. If it is a machine showing much interference characteristic, or one showing "flattened" vowel quality, or one having both these defects (as most have), its power may *seem* to be much greater; in fact, with even a small tone volume it may be stinging enough to drive one from the room, just as a cheap canary will do. But if one has a really pure-toned machine it will *never* seem too loud, even when playing a bagpipe record, and the counsel of perfection is undoubtedly to use a machine having the largest and purest tone obtainable, under conditions that will absorb as little of the tone waves as possible, and that will add as little sostenuto effect as is consistent with this.

Trouble from concentration of tone in a focus by reflection from a concave roof, as was once experienced at the Albert Hall, need hardly be referred to; gramophones are rarely used in rooms having concave roofs, but if anyone should ever experience such a difficulty it can best be cured by extending some heavy drapery across the concavity.

I will deal first with the production and prevention of sostenuto effect—the thing that spoils one's enjoyment of music more than any other. In a room up to thirty feet square, and with a powerful machine, an uncovered boarded floor is the worst offender. If the room is comparatively empty of tone absorbing things the amount of tone produced by the machine will be sufficient to convert the floor into a big sounding-board that will put the loud pedal down on all your pianoforte records and hopelessly smudge orchestral cleanness. Should you be fortunate enough to have such a room in which to enjoy your music then cover the floor with linoleum and have it well wax polished; the weight of the linoleum will prevent the boards from vibrating, and the wax polish will prevent it from absorbing too much tone. Echo is another producer of sostenuto, in a room of the size just mentioned it will give little trouble, but in a large room, and particularly in a large *long* room, it may be a nuisance. In a large room the nearer the machine is to the middle of the room the less it will be noticed. In a long room if it is practicable the machine should be placed against the middle of one long wall and facing the other. Echo from an abnormally high ceiling will be noticed least with the machine in the middle of the room. In very bad cases it may be necessary to suspend a length of fairly heavy fabric loosely across the whole length of the ceiling. It must be remembered that machines having parallel-sided work in the acoustic system themselves produce some "tunnel" or sostenuto effect, and that machines having straight-sided (not sufficiently flared) conical horns produce a good deal of megaphone effect; owners of such machines must not mistake this for sostenuto produced by an unsuitable room.

Absorption of tone is the most commonly met with difficulty. With old-fashioned harsh-toned machines one welcomed a certain amount of it to lessen the strain on one's eardrums, and also because it makes scratch and vibration less obvious; with a modern machine, fitted with a 65 mm. sound-box and using loud-toned fine needles, big as the tone volume may be one is always calling out for more and more of it, and everything that drinks up tone lessens one's enjoyment of the music. The best possible room in which to play such a machine would be about twenty feet square by

twelve feet high, with a concrete floor, walls and roof covered entirely on the inside with glass. Few of us are rich enough to make such a room, but nearly everyone may make his music room, if he has one, approximate nearly the ideal. The heavier the floor the better, and polished parquet or polished linoleum will give the best surface practically obtainable. Do not carpet the room all over, and use as few rugs as possible and those thin ones. The ceiling should be enamelled preferably or distempered—not papered. The harder and the more glossy the surface of the walls the better. Plenty of *large* pictures are useful if they are glazed, but they should be flat on the walls, not cocked out at the top for the sound to get behind them and become lost. With the exception of glazed cabinets the less furniture the better, and chairs and settees are best if upholstered. The thinner and the *lighter* the material of the curtains the better. Jap silk absorbs hardly any tone at all—it makes quite the best screen to hide the horn of your machine if you ever wish to fit anything of the kind.

It is rather fortunate that tone-absorbing things seem to neutralize surface noise and harsh tone characteristics more than they do the purer musical sounds. A harsh and scratchy machine may become passably tolerable if one treats it like a naughty child and turns it towards a corner of

a papered room or near to and facing some heavy curtains.

In gramophone society work one often has to demonstrate in a room much larger than is necessary to accommodate one's audience. If the gramophone is on the platform and the people scattered about all over the room, few of them will hear much beside the horrid sostenuto effect. In such a case I put my chairs across one corner of the room and the gramophone on the floor level, close up to them and facing a middle alleyway leading to the actual corner. With this arrangement very little sound is wasted; both the direct waves from the machine and the reflected ones from the side walls are largely absorbed, and not enough of them get back to wander about the room and make a nasty echo.

A strange thing about a gramophone in tone-absorbing surroundings is that even if one gets close up to it the machine itself seems to have no tone! Move a gramophone from a blocked up plutocratic drawing room into the lounge hall and it is almost unbelievable that it is the same machine, its tone seems so increased.

In conclusion, nearly everything written above in reference to the acoustic surroundings of the gramophone is equally applicable to those of the wireless loud speaker. In the interest of "the greatest good to the greatest number" wireless journals at home and abroad please copy.

Musicianship via Phonograph

By E. H. WILCOX

EARLY phonograph enthusiasts prophesied the dawn of a new era in music teaching. Records of great compositions performed by great artists were to be the basis for the study of composers, historic compositions, styles of interpretation, and almost anything else which can be classified under the heading "Music Literature."

Some zealots even suggested that a student with a wise and musical teacher could accomplish more at Hayville Corners with a phonograph library than could a student in a city surrounded with orchestras, opera companies, chamber groups, and recitalists, but without the money, time and energy to attend often.

A few even claimed that a detailed study of the Ninth Symphony as interpreted by Weissmann, Coates, and Weingartner on records which could be played over and over again for comparative interpretation with the score on one's knee, would be of more value to the student than to hear it played once in the concert hall.

No one denied it would be better to hear a Bruckner or Mahler Symphony, a Bax Oboe Quintet, a Malipiero or Bartok Quartet, a Hindemith Woodwind Quintet, a Purcell String Fantasia, a Warlock Chorus, or Carpenter Songs as produced on the phonograph at Hayville Corners than to wait a whole season in a city wondering why these things are so rarely presented in the concert halls of so called musical centers.

But did these prophesies come true? They did not. Music education, especially above the grade schools, remains much as it was before the phonograph was invented. Sarah takes piano lessons in Hayville until she is eighteen. She then goes to her teacher's teacher in Chicago. This is good for Sarah, it draws attention to her teacher, and is directly beneficial to her teacher's teacher.

To make the picture up to date, Sarah should study in the big city for five years, enter a contest, win a prize, be given a year's study in New York with nothing to pay but room, board, clothing, laundry, carfare, and tuition for theoretical subjects. She then returns home to help the parents pay off the mortgage, marries one of the most promising younger members of the Rotary Club and gradually forgets the three complete recital programs which had been so accurately memorized and were the chief accomplishment of her six years in high powered music study.

The list of what Sarah got is short. The list of what she didn't get is long. Of Beethoven she had memorized three sonatas—Pathétique, Moonlight and Appassionata. She had studied parts of four others. But the Beethoven of the quartets and symphonies had not become a part of her. She had trained primarily as a finger gymnast with the fringe of musicianship necessary to ape her teachers' interpretations.

This is where the phonograph might have done its work. According to the original phonograph prophets, Sarah should have spent thirty minutes each day or an hour every other day in a small sound proof room listening to the quartets of Beethoven and other forms of chamber and choral music from many composers. She could even have learned Opus 135 of Beethoven well enough to evaluate the interpretations of the Spencer Dyke, Lener, and Flonzaley Quartets on the records.

In six years she would have become familiar with various historic periods, numerous types of composition, a vast amount of musical literature, contrasting artistic ideals and above all she would have made friends with many composers. Small town home duties might take the edge from her keyboard technique, but it could not rob her of her musicianship.

Why have the possibilities of the phonograph been largely neglected? In the public schools it has made a partial place for itself, but in the colleges and conservatories it has never come into the heritage its friends expected. A desultory playing of single records twice a week for one year under the title, History of Music, tells the average story. Today, with the overwhelming abundance of excellent recordings by the world's greatest artists, there is slight excuse for the neglect of this great aid in music education.

And, glory of glories, such a music course isn't limited to the conservatories. This course is willing to come right into the home. In fact, it is most potent when the learner sits in his favorite chair before the fireplace, score in hand, lighted by a reading lamp, the rest of the room dark, but filled with the music of the masters as played by artists in London, Paris, Amsterdam, Berlin, Vienna, Milan or Rome.

A few schools have made use of the phonograph in a serious way. The School of Music at the University of Iowa maintains a large music record library. There are six small audition rooms. A student may register for "Music



TSCHAIKOWSKY

interpreted the soul of Russia in music as no other composer has ever done. The surging sweep of his orchestration, the glowing masses of tone in his symphonies are unexampled in musical creation.

Tschaikowsky's Gorgeous Fifth Symphony

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played with irresistible power by Willem Mengelberg and the Concertgebouw Orchestra of Amsterdam:

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Other notable features of the extraordinary March offering of Columbia Masterworks are:

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MASTERWORKS SET NO. 103

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An autobiography set to music

Recent releases

Ein Heldenleben (A Hero's Life) Strauss. Album M-44 (6908-6912) with explanatory folder. List price, \$10. THE PHILHARMONIC SYMPHONY ORCHESTRA OF NEW YORK, under the direction of WILLEM MENGELBERG.

The Fire Bird: (Suite) Stravinsky. Parts I to V. Victor Records 6773-6775. List price, \$6. LEOPOLD STOKOWSKI and the PHILADELPHIA SYMPHONY ORCHESTRA.

Sonata in A Major: Fauré. Parts I to VI. Victor Records 8086-8088. List price, \$7.50. THIBAUD-CORTOT.

Rhapsody in Blue: Gershwin. Parts I and II. Victor Record 35822. List price, \$1.25. PAUL WHITEMAN AND HIS CONCERT ORCHESTRA.

Love for Three Oranges: Prokofiev. Parts I and II. Victor Record 9128. List price, \$1.50. LONDON SYMPHONY ORCHESTRA, under the direction of ALBERT COATES.

IT IS generally conceded that, in *Ein Heldenleben*, Richard Strauss wrote a musical story of his own life. The noble, sonorous opening theme of the hero . . . the malicious music representing the chatter of the critics . . . the remarkable violin solos which introduce the love-element . . . the mighty battle-scenes depicting the hero's spiritual struggle . . . the closing phase of peace whose themes are frankly taken from his earlier compositions—all suggest that Strauss intended this opus as his autobiography.

Strauss is ever the musical dramatist. With his marvelous power of musical characterization, he has made the symphonic tone-poem a psychological novel. His talent for orchestral color is prodigious, his mastery of the orchestra as a medium of musical expression approaches genius.

Appropriately, *Ein Heldenleben*

has been recorded by the musician to whom it was dedicated. Willem Mengelberg, the distinguished conductor of the New York Philharmonic Symphony Orchestra, has interpreted the work with rare understanding. This special recording was rendered by the largest orchestra ever assembled for recording purposes. It is a mighty and towering performance, one which every music lover should hear. When played on the Orthophonic Victrola, the listener has the feeling that he is seated in his favorite parquet seat at the concert hall. The music is as real as life itself.

At the left of this page is a partial list of the modern compositions which have been recorded by Victor. Check those that interest you and have your Victor dealer play them over for you. You will find them the source of many an interesting musical night.



VICTOR TALKING MACHINE COMPANY
CAMDEN, NEW JERSEY

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Water Boy
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No. 174

I'm A Wandr'in'
Evenin'

COLLECTORS of phonograph music will find satisfaction and pleasure in these latest Roycroft "Living Tone" Records. Any, or all of the records announced may be obtained direct from the distributors. Simply list the records desired, enclose remittance of \$1.50 for each disc, and they will be sent to your address by parcel post. Address:

Rudolph Gruen

Composer-Pianist



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by

RUDOLPH GRUEN

No. 170

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Danse Negre

No. 171

Beauty and the Beast
The Fountain of the Acqua
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in

Negro Exaltations

MRS. H. H. A. BEACH, the composer, wrote these accomplished artists: "Your singing haunted me day by day, and I shall never again hear negro songs without having you in my thoughts."

Exclusive

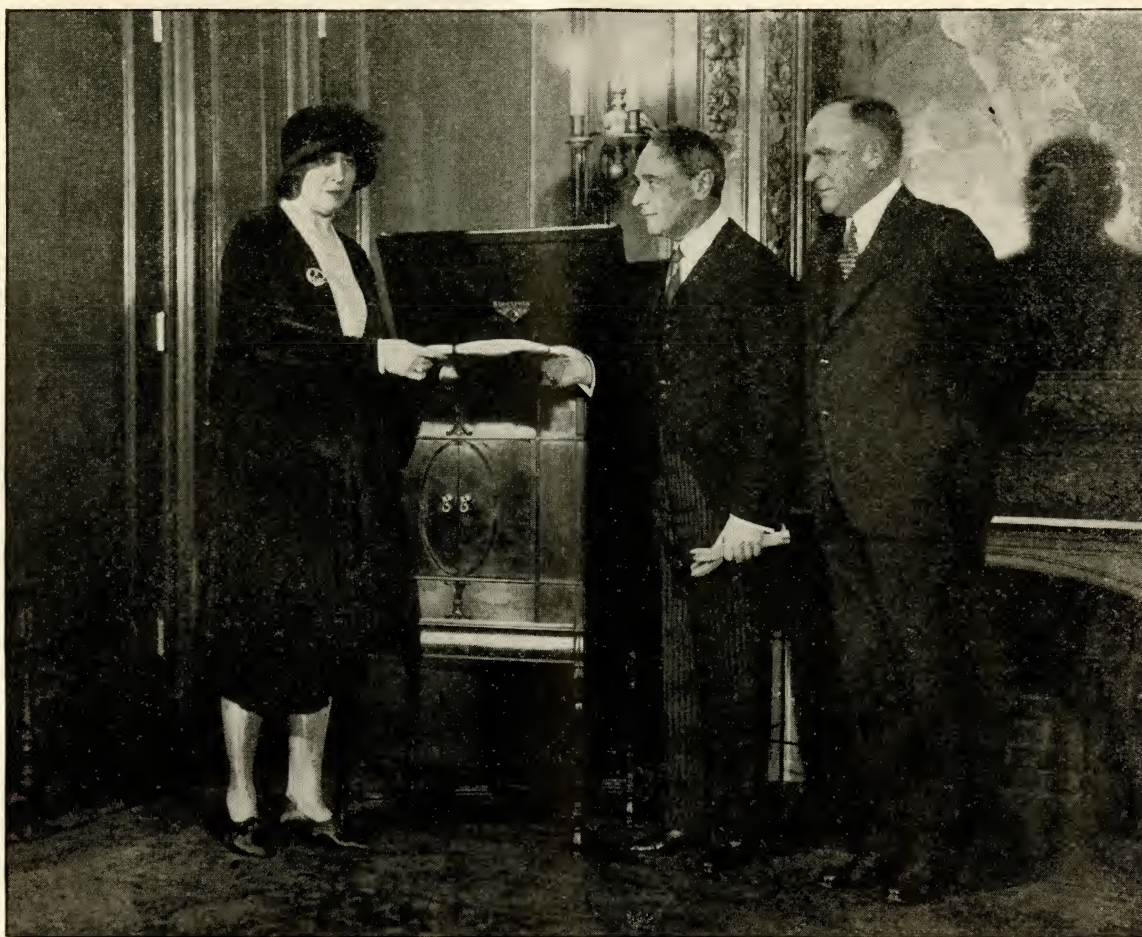
Roycroft Records

by

KIRBY & NILES

No. 172

Just Like a Tree Planted By the
Water
He's Got The Whole World In
His Hands



The picture above shows Mrs. Alvan T. Fuller presenting Serge Koussevitzky, conductor of the Boston Symphony Orchestra, with the first set of the Victor "Petrouchka" records. Ex-Governor Fuller is an interested spectator. The presentation took place at a recent reception to Mr. Koussevitzky held in the offices of Mr. William Arms Fisher, Vice-President of the Oliver Ditson Music Company, Boston. A distinguished gathering was present, including Madame Koussevitzky, Mr. and Mrs. Alvan T. Fuller, Judge Frederick Cabot, Assistant Conductor Richard Burgin, and Messrs. Brennan, Judd, and Burk (representing the Boston Symphony Orchestra); Miss Gretchen Myers and Mr. Robert Drake (representing the Victor Company), etc.

Literature" and be assigned to the private use of an audition room certain hours a week. Once or twice a week he confers with the professor who guides his choice of music for listening and gives suggestions for collateral reading. The University credit is proportional to the amount of time spent in the audition room and is based on the same principle as credit for laboratory work in any other subject such as chemistry or physics.

This library also supplies records to several classes in Repertoire and Appreciation. During the summer, school music teachers show an eagerness to hear compositions which will broaden their musical background. The following list, arranged alphabetically by composers, gives some of the works presented on the phonograph in a five weeks' course in Modern Music last summer. There was an average of three hearings for each work.

Bartok—Op. 17 String Quartet

Bax—Quintet for Oboe and Strings
 Delius—A Summer Night; A Dance Rhapsody; 'Cello Sonata
 Elgar—Cockaigne Overture; Op. 63 Symphony No. 2 in E Flat; Op. 84 Quintet in A Minor
 Goossens—Four Conceits; Violin Sonata; Jack O'Lantern; By the Tarn
 Hindemith—Op. 22 String Quartet; Op. 24 Woodwind Quintet; Op. 35 Duet for Viola and 'Cello; String Trio
 Holst—Suite in F Major; The Planets
 Honegger—Pacific 231
 Ireland—The Island Spell; Sea Fever
 Krenek—Waltz from Quartet No. 20
 Ravel—String Quartet in F Major; Septet; La Valse; Mother Goose Suite; The Fountain
 Respighi—Fountains of Rome
 Strauss—Aus Italian; Macbeth; Tod und Verklärung;

Ein Heldenleben; Sinfonia Domestica; An Alpine Symphony; Also Sprach Zarathustra; Don Juan; Til Eulenspiegel
Strawinsky—Petrushka Ballet Suite; The Fire-Bird Ballet Suite; Concertino for String Quartet
Vaughn-Williams—London Symphony

These students devoted one third of their time, over a period of five weeks, to becoming familiar with the above works. A student devoting half as much time daily for a normal school year of thirty six weeks, would have a very good introduction to the appreciation and understanding of contemporary music.

Four years of such work, covering all historic periods and all types of music, would give the student a breadth of musical outlook of inestimable value.

What an important adjunct such a library could be to the average conservatory, and why not add record selections to small town Carnegie Libraries where systematic listening could be encouraged?

Even the private owner could build his library on the basis of such a list as that given above, thereby developing a logical reading course in music literature which would be an aid to a systematic education in music appreciation.

Correspondence

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department THE PHONOGRAPH MONTHLY REVIEW, 47 Hampstead Road, Jamaica Plain, Boston, Mass.



SOME HISTORICAL QUERIES

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I think that the PHONOGRAPH MONTHLY REVIEW is the most interesting magazine of any kind which I have ever read. I can read the whole thing through from cover to cover, again and again. And it is just as novel and interesting each time.

Can you tell me of any place where I could get old, historical records like the Columbia records of Edouard de Reszke (I heard the Serenade de Don Juan, by Tchaikowsky, and it was wonderful. I want to buy it), Maria Gay, Jeanne Gerville-Réache, or Mme. Lillian Nordica?

Does the Societa Anon. Nazionale del Grammofono, of Milan, issue any records under the label "L'Angelo?" And are Aeolian-Vocalion records obtainable anywhere? I have an interesting Vocalion record of Rosa Raisa, and I'd like to get another.

Can you tell me the status, as far as singing goes, of Mme. Marie Michailowa, who sang for records for the Gramophone Co. in Russia from about 1905-1912? I have about six of her Victor pressings, and I like them very much.

St. John, Michigan

HAROLD M. BARNES, JR.

Note: Out-of-print records can be obtained usually only from dealers in second-hand records or by advertising in our Mart Column. Notes on records of historical interest appear frequently in this Correspondence Column.

The American Vocalion Company was taken over by the Brunswick Company from which many of the old Vocalion records can be obtained. Others could probably be obtained from the English Vocalion Company which undoubtedly still possesses matrices of nearly all the old Vocalion celebrity records, appearing at one time in the English Vocalion Company's catalogues.

Perhaps some of our historical experts can answer your queries regarding "L'Angelo" records and Mme. Michailowa.

ADDENDUM TO "PHONOGRAPHIC SHANGHAI"

EDITOR, PHONOGRAPH MONTHLY REVIEW:

In a letter in which I gave your readers a general survey of phonographic conditions in Shanghai, and which was published in the December issue of the PHONOGRAPH MONTHLY REVIEW, you will remember that I wrote filing my "genuine grievance" against "the slipshod manner in which the Brunswick representatives went about their business." Well, I should like to make myself clear and avoid all misunderstanding in this respect. In doing so, I would ask your readers to turn back to Rev. Boynton's letter which was published sometime in November, 1927. Therein is mentioned the name of the Brunswick representatives who at that time and until recently went under the name of "GEOLA." At the time of writing my letter, I was referring to "GEOLA" which was managed by a Frenchman by name of George Lavadure. It has recently come to my notice that the representatives at present are not "GEOLA" but a firm running under the name of "PHONOLA" which is in turn managed by a Britisher, Mr. Jones. In due justice to Mr. Jones I must inform your readers that I paid various visits to his new shop during the last month, as a result of which I am in a position to say and which I hope to record through medium of this letter—that I was thoroughly satisfied; in fact I thoroughly admire the manner in which this new shop is now run. It is now no more a question of shortage of stocks, but rather a tightness of pocket on my part at least. I found Mr. Jones very obliging in the matter of willing co-operation shown to me in my radio broadcasts, so that the problem of arranging programs is an easier one in consequence.

Your readers, I hope will excuse this further intrusion on my part, having had my say last month, but after all I am merely following the precept of the poet who advised in words:—

"Shun delays; they breed remorse:
Take thy time while time is lent thee;
Creeping snails have weakest force;
Fly their fault, lest thou repent thee,
Good is best when soonest wrought,
Lingering labours come to naught"

In fair justice to the Brunswick representatives in Shanghai, I hope you, Mr. Editor, will see your way to publish this letter immediately on receipt of same.

I am adding a list of some very interesting Historic Records, but I have my doubts whether they will be specially pressed, as they have been withdrawn for many years. On a new pressing they would be welcome:—

045506 (H. M. V.) Schubertlieder—Transcription. (Piano solo by Herr Alfred Grunfeld. Recorded in Vienna, 1906.)
03019 (H. M. V.) Se Saran Rose (Melba Waltz—Arditi) Melba; piano acc. (This record was a special lavender label record made in March, 1904, and autographed by Melba. It was among the first releases, made on the same day as 03016,

Nymphes and Sylvians, and 03014, Angels ever bright and fair, by Dame Emma Albani. The new record of the same name was re-made I think in 1907.)

G. C. 7898 (H. M. V.) Serenade (Pierné). Mr. Cedric Sharp (London). The piano accompaniment on this record was played by Mr Hamilton Harty, and recorded in 1906.

2-2289. Down by the Ferry. Mr. Burt Shepard (London). This record is a seven inch H. M. V. and was made in 1899. Shepard was one of the pioneers with the Victor and H. M. V. people.

2506 (Victor—Black seal) Violets (Ellen Wright). Mr. Feruccio Giannini. The above record is a baritone solo by Signor Giannini, the father of the present recording Dusolina Giannini, and was made in 1903.

8314 (Beka Grande Record) Mignon—Connais-tu le pays? by Madame Zelli de Lussan. This sterling artist made Beka records in London, besides the five Victor records in the cut-out Red Seal list.

Van Rooy recorded for Columbia in 1906. His records were mostly Wagnerian arias. His Wotan used to create a furore about twenty-five years ago. Sir Landon Ronald made a piano record for H. M. V. many years ago, L'Enfant Prodigue (Wormser).

Shanghai, China

S. E. LEVY

MR. HARROLD'S REVIEWS THE REVIEW

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The February issue, with its welcome news of the early American release of Tchaikowsky's Fifth Symphony played by Mengelberg, was on hand to greet me on my return from a flying trip to London where I had the privilege of hearing this remarkable work in an audition booth at Imhof's. My time was so limited that I had no opportunity for calling on my good friends with "The Gramophone" or any of my other British phonographic friends, but on learning of the British release of Mengelberg's set of the Fifth I could not resist dashing into Imhof's for a single hearing—enough to convince me that this is one of the great feats of recorded orchestral performances. Mengelberg has long been one of my favorite conductors and since his first appearance with the New York Philharmonic only dire necessity has ever prevented my missing one of his New York concerts. It has been the dream of my life to hear him someday with his own Concertgebouw Orchestra in Amsterdam, but the opportunity for getting to Holland during Mengelberg's season there has never presented itself to me. But now that I have heard the Oberon Overture and Tchaikowsky's Fifth Symphony I feel that I have actually heard the Concertgebouw Orchestra and Mengelberg exactly as I should hear them in the hall at Amsterdam. May we have more such recordings! I share heartily the views expressed by D. L. L. in his excellent letter to your January issue.

But the news of the American release of the Mengelberg set was only one point of interest to the February issue. There is a multitudinous variety of topics I should like to touch upon in connection with this absorbing "Educational Number." First of all I should express my admiration for the leading article, "Music and Business." Here, at last we have the case for music presented non-technically, by a practical business man in a way that will appeal to practical business men. The whole trouble with music in the past is that there has been altogether too much hocus pocus about it; complicated technical and aesthetic points have obscured the real issue. Mr. Newton has done more far-reaching good for the welfare of music in this country in a page or two than hundreds of other writers have done in dozens of fat volumes. I hope that this article will be read far and wide, for its influence is sure to be an invaluable one.

The long letter from "Jean-Louis," well remembered by his able defense of acoustic records in his two articles on "Records—New and Old", was to my mind one of the most interesting of its type since the days when "A Student" and R. O. B. wrote on similar topics. But I am unable to follow "Jean-Louis" all the way, just as I was unable to follow him in his previous writings regarding realism in records. It seems to me that he is missing a whole lot in music when he clings only to a certain type of thing to the exclusion of a number of other types. Now, Mme. Lilli Lehmann was a very great artist and I do not wonder that "Jean-Louis" and Mr. Seltsam and many others are anxious to obtain some of her old records. But after all, are they really worthy the trouble and efforts necessary to obtain

them. One in a library to represent the artist is perhaps necessary, but why go beyond that? Such records are scratchy, weak, full of mechanical defects, all of which detract from or conceal the beauties of the actual voice. And are the purchasers of such records giving their best support to the cause of phonographic progress? There are great singers and many of them recording today. Instead of spending large sums of money in the effort to procure some out-of-print disks of a by-gone age, "Jean-Louis" et al might do better by buying the best of today's vocal releases thus encouraging the manufacturers to continue to issue them and to continue to raise their standards.

Too many phonograph enthusiasts—as recent issues of the magazine have amply proved—have their faces turned toward the past instead of toward the future. Historical records are a very fine thing, but how often is their interest a purely historical one, rather than musical? Famous names, like those of Lehmann, oftentimes beguile historical collectors into buying and pretending they actually like records which have little real merit beyond that of the name on their label. These are perhaps rather harsh words, especially as the craze for historical records seems so lively and so widespread, but I cannot help believing that they are necessary. It is a recording like Mengelberg's Tchaikowsky Fifth that demands unqualified support, that is going to win new friends for the phonograph; not ancient disks by long-dead artists. Yet "Jean-Louis" has said that he does not want to hear a large orchestra in his music room. If everyone felt as he does we should never have anything but a miniature, dwarfed reproduction of the Tchaikowsky Fifth Symphony, a version like the acoustical one of Coates. That may have been a highly laudable interpretation, but it certainly wasn't a full symphony orchestra or Tchaikowsky's Fifth. Fortunately, other people demand the real thing—and as a result we are beginning to get it: witness the new Mengelberg recording.

I agree with "Jean-Louis" in his praise of "Recording Conductors," but he seems needlessly alarmed over Stokowski's "getting away" with anything. His words on Ernest Ansermet are first rate. I, too, remember the old Columbia Ansermet records and his incomparable ballet performances in this country. I have an idea that I read about a recent Ansermet recording some place, but I can't trace it. Does anyone know whether he has made records lately, and if so, for what company?

The remarks on Koussevitzky and the prices of records were obviously written before the former's first recording appeared in December, and before the Editor and others, not excluding myself, thrashed out the question of record prices, and if I may say so, thoroughly cleared it up for any fair-minded person. "Jean-Louis'" defense of Stock amused me very much. How true it is that local pride is deathless and indomitable. And of course it is natural that when one has heard the local conductor year in and year out, that one grows to have a very strong respect and admiration for him—if the conductor is any kind of sincere musician at all. Mr. Stock's musicianship is unimpeachable, but when it comes to Tchaikowsky, there is another element needed that Stock does not possess. Undoubtedly he and his men were tired out when they played in the last movement of their Tchaikowsky's Fifth. But for that matter, their other records so far sound to me as if their state of fatigue was chronic!

No, there is a quality in conducting that is absolutely necessary for some works—like those of Tchaikowsky, or Strauss, or Liszt, etc. Some conductors have this vital "it" (and one thinks immediately of Mengelberg, Stokowski, Koussevitzky, Coates, Goossens, and perhaps half a dozen—at the most—more), and others are totally lacking in it. When these latter attempt the works for which they are not equipped we have such results as Stock's Tchaikowsky Fifth, Hertz' Les Preludes, Sokoloff's Entry of the Bojars, and Damosch's Brahms Second.

There were some other letters in the Correspondence Column on which I should like to comment, especially those by "Historian" and my old friend, Mr. Volkmann. Mr. Basin's blunt notes on "Twisting the Dials" struck me as somewhat facetious. In the famous phrase of Bill Nye (was it?), was not Mr. Basin's letter "writ sarkastic?" To my mind records like this "Twisting the Dials," the "Black Crows," those of Fanny Brice, etc., are not to be laughed at in one sense, no matter how much laughter their honest humor gives rise to. It is disks like these, selling up into the millions, that make it possible for us to have our complete operas and symphonies and other expensive works which the

companies could never hope to issue otherwise. Mr. Newton has the right idea: the manufacture of records is a business and must be looked at from a business-like point of view as well as from an artistic one. The manufacturers are not making records for the exercise or the fun of it. And who can blame them? But as Mr. Newton makes so clear, there is a market for good music, and a profitable one. It behooves all of us to help keep the demand for good music ever on the increase. And the more practical we can be, the more rapid will be real phonographic and musical advancement.

New York City, N. Y.

EDWARD C. HARROLDs

GOOSSENS—THE COMING CONDUCTOR

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I was delighted to read the warm praise that you awarded the Hollywood Bowl recordings by Eugene Goossens, but indeed it was but what they fully deserved. There is so much for which to praise the men who accomplished this wonderful recording feat, that I am afraid Mr. Goossens himself will not be given the full credit he merits. Without his electrifying performances all the skill of the recording engineers would be of little avail.

Mr. Goossens is a phonographic veteran, but it is only now that he is beginning to come into his own. Now may he be given the opportunity to do some large works, particularly those with which he excels. Besides his wonderful work with the Rochester Philharmonic and the Hollywood Bowl concerts, he is now appearing as guest with the Philadelphia, St. Louis and other orchestras. An old musician of my acquaintance recently said, "The two coming conductors in America are Eugene Goossens and Fritz Reiner." Reiner is of the older and more conservative school, and as yet has done no recording. But Goossens represents the best modern type. He is fitted to perform works of almost every school; unlike many conductors, he has few or none "blind sides." I trust that the time is not far distant when we may see him at the helm of one of the very first rank American orchestras and recording regularly for one of the leading companies. His incomparable talents as a recording "repertory" conductor have as yet never been taken advantage of. The company wise enough to do so will profit thereby, and recorded literature no less!

Schenectady, N. Y.

G. A.

THE MAT ALWAYS SAYS "WELCOME"

EDITOR, PHONOGRAPH MONTHLY REVIEW:

"Where are our wandering old timers tonight?" asked F. M. and others. And now the Editor assures us that they're not lost; they just come and go via the back door of the magazine. But the light of welcome is burning in the Correspondence Column, too. The old stalwarts, Messrs. Walsh and Benedict and Harrolds are right on deck as always, and now our supposedly long-lost friend Mr. Volkmann comes to rejoin them. Mr. Harrolds asked after Dr. Vojan, and lo! there was the doctor in the very same issue with another of his invaluable articles on Bohemian music and music makers. They can't Czech him! Jean-Louis was silent for a long time, but the February issue brings back him and his recollections of a mellow musical past. I do not dare ask after Dr. Britzius, for I know that he can't resist the siren call of Weingartner's new recording of Brahms' First to bring his "Stokowski vs. Weingartner" up to date. But where is our old Japanese friend, Mr. Fukaya? Or the author of "Musical Spain via Phonograph?" Or Dr. Mead who started all the excitement over "Recorded Symphonies?" Or those mines of musical information: Miss Kinsolving and Mr. Gable? And haven't Messrs. Gerstle, Oman, and Brainerd been rather silent of late? I am sure the mat always says "Welcome!" for all of them. But who can the one "black sheep" be, the one "backslider" of whom the Editor speaks? One might hazard a couple of guesses . . . perhaps one would be sufficient: all is calm in the Windy City these days!

Kansas City, Mo.

BYSTANDER

THE ELEMENTS OF MUSIC

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I am surprised there has been no comment on the excellent new Columbia Masterworks catalogue, and in particular its brief introduction to the fundamental musical principles. In six pages the author has concentrated a readable, non-technical, and readily understandable outline of the very

elements of music, or as the title puts it. "What to look for in a masterwork." Every one who has read many articles on music appreciation or tried to write them himself knows the difficulties of being intelligent and yet non-technical. This little article has conquered all these difficulties in a way I have never seen equalled.

Chicago, Illinois

COLUMBUS

SOME UNRECORDED BRAHMS WORKS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Mr. Benedict is to be congratulated for his advocacy of an early release of Brahms' Second Piano Concerto in recorded form. In the same issue (February) it also pleased me to read the suggestion that the Brahms Requiem be recorded, preferably by Koussevitzky. I have just learned of the German release of Part IV of the Requiem, "Wie lieblich sind deine Wohnungen, Herr Zebaoth" (one record), by the Chorus of the Berlin "Singakademie", under the direction of Professor Georg Schumann. Perhaps this will be followed by recorded versions of the other sections of the Requiem.

The larger Brahms piano works have received scant justice from the phonograph. Not only the Second Concerto, but the first, and a number of solo works should be made available. The orchestral works have been given most commendable attention of late, but the "Tragic" Overture still remains unrecorded. The cycle of symphonies is complete, but perhaps one may still express the hope that the Second will soon be available in a more effective version. I might also suggest the chorale preludes for organ, Brahms last compositions; the magnificent Rhapsody with contralto solo, and the "Schicksallied."

Manchester-by-the-Sea, Mass.

O. G. E.

ATTENTION "COLLECTOR", R.J.B., et al

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Relative to the letter signed "Collector," dated at Los Angeles and printed in your February issue, I should like to let this gentleman know that there is at least one store in Los Angeles where an effort is made to become familiar with foreign listings. Further, that we carry some of the most notable in stock and are glad to take the trouble to order others which may not be on hand.

This department is in the store of the Southern California Music Company at 806-808 South Broadway, Los Angeles, and if "Collector" will ask for the undersigned she will be very glad to assist him in his search for the unusual in records.

If you care to pass on this information, it will be appreciated by,
Los Angeles, Calif.

MISS ROSA L. HORN.

TWO MINUTE RECORDS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Mr. Ulysses J. Walsh wonders if there were two kinds of instruments on which two different kinds of cylinder records were played.

Yes, there were two different kinds. Edison's first instrument played what were termed "two minute" records. These were black and were something like the present cylinders used on the Dictaphone. Then the famous Edison Blue Amberol Record—a "four-minute" record was invented. This was indestructible, also and we used to get a great kick out of dashing a blue amberol record on the floor in the presence of a country customer!

Owners of the old type instrument could buy an attachment for their machines on which they could then play the Blue Amberol Records.

I suspect the reference Mr. Walsh makes to a notation in a Sears and Roebuck catalog is to differentiate between the two-minute and four-minute records.

Chicago, Ill.

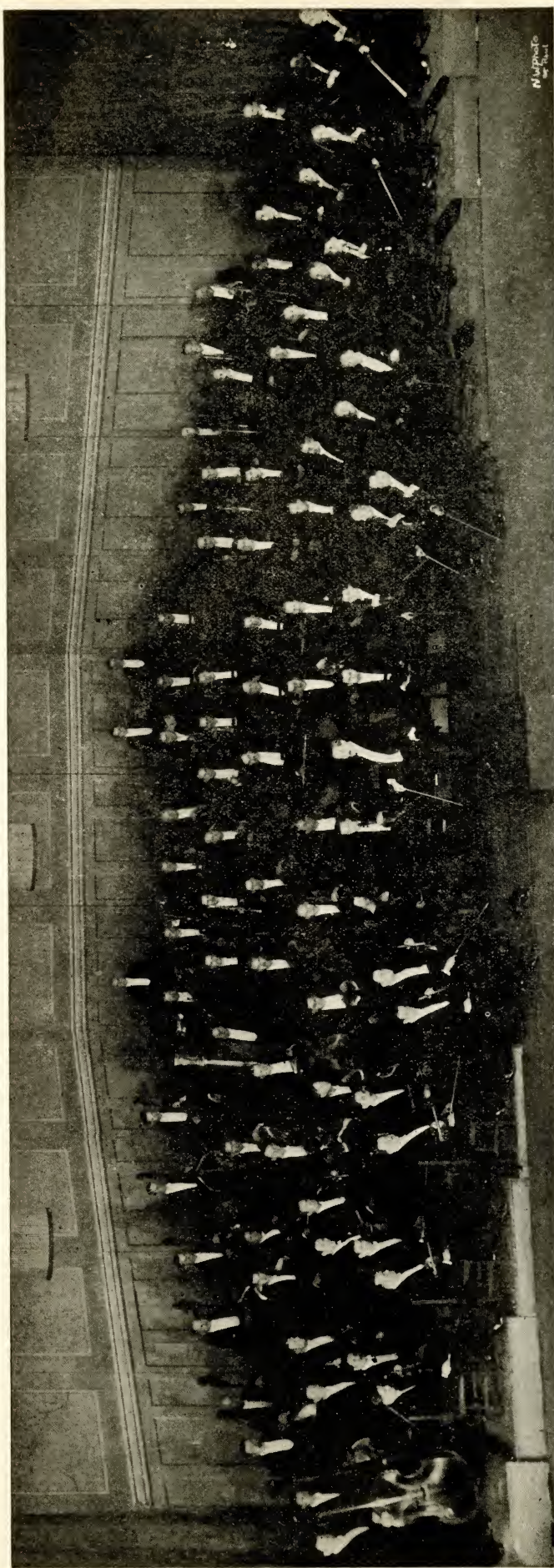
W. J. DUNCAN.

THE PHONOGRAPH PARKING PROBLEM

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Why couldn't the correspondents who are obliged to dispose of their collections, thro change of residence, "park" them with less fortunate "Fans". This would be of mutual benefit, allow access and keep collection intact when settled permanently.

ROWLEY, MASS.



The Minneapolis Symphony Orchestra



HENRI VERBRUGGHEN, Conductor

(Exclusive. Brunswick Artists)

HENRI Verbrugghen, a distinguished Belgian musician who appeared first in public as a violinist, a pupil of Ysaye. Tired of what he well termed "the futility of spending my life with a violin tucked under my chin," he became a member of various orchestras in England and on the Continent, finally becoming conductor of the Symphony Orchestra of Glasgow, Scotland. Later, Mr. Verbrugghen travelled widely as a guest conductor, going finally to Sydney, Australia, as director of the State Conservatory and State Symphony Orchestra. From Sydney he went to Minneapolis where he has established a firm reputation and won remarkable tributes both to his musicianship and to his personal qualities.

From the very beginning, the Minneapolis Symphony was a decided success, and its activities were soon expanded to cover regular series of concerts in St. Paul and visiting concerts through the North and Middle West. The Northwest seems unusually wholehearted and energetic in supporting its musical organizations; untiring co-operation has always been given the orchestra by the members of its community.

Mr. Verbrugghen and the Minneapolis Symphony have made the following works for *Brunswick*, for whom they record exclusively.

15117 (ten-inch) **Alfred Hill: Waiata Poi**, and **Giraud: Piccolino—Melodrama.**

50087 **Delibes: Coppellia Ballet—Prelude and Mazurka**, and **Massenet: Dernier Sommeil de la Vierge.**

50088 **Weber: Freischutz Overture** (two parts).

50153 **Moussorgsky: Khovantchina—Prelude**, and **Schubert-Verbrugghen: Marche Militaire.**

50156 **Berlioz: Roman Carnival Overture** (two parts).

All of these are electrically recorded. The first three replacing acoustical versions.)

The Minneapolis Orchestra has been doing notable work for the cause of music appreciation in America and its untiring efforts have made a permanent mark throughout the Northwest. Mr. Verbrugghen's repertory includes many fine compositions of both novel and standard nature that are badly needed in recorded symphonic literature. It would be a real pity if conductor and orchestra are not given an opportunity to record some of these works and to emulate the success obtained by their Cleveland confrères. The Brunswick Symphony Series can be further augmented by major works from an American orchestra whose recording possibilities have as yet been barely hinted at.

Analytical Notes and Reviews

By OUR STAFF CRITICS

Orchestral

Columbia Masterworks Set 104 (7 D12s, Alb., \$10.50)
Tchaikowsky: Symphony No. 5, in E minor, Op. 64, played by **Willem Mengelberg** and the **Amsterdam Concertgebouw Orchestra**. (The symphony occupies thirteen record sides; on the fourteenth Mengelberg plays the Tchaikowsky **Valse-Serenade** for string orchestra.)

The old Coates version of Tchaikowsky's Fifth was one of the high water marks of the acoustical era. I am afraid that when I reviewed it (back in the January 1927 issue of *The Phonograph Monthly Review*) what I wrote was a dithyramb rather than a piece of criticism. But it is difficult to keep from waxing dithyrambic over this symphony, if the performance gives but the shadow of an excuse. The work is perhaps the last of Tchaikowsky's to fade as one grows more and more away from his world of unbalanced emotionalism. In it he was carried away—not by his own self-pity or emotional frenzies, but by the orgiastic flow of sound that he had set in motion. A pregnant theme, that motto which appears somberly and darkly at the opening of the work, and is the generative force animating the entire work. There is something diabolical in the last movement, a ringing pessimism, but no childish cavilling against fate. Rather, Tchaikowsky defies it, and with splendid savagery.

But of all works in the symphonic repertory, this demands much from conductor and orchestra. If they cannot find within themselves a demoniac energy and a gusto no less barbaric than the propulsive power of the work, they had better look for more docile worlds to conquer. A conductor like Stock is temperamentally inadequate, and his version is consequently a sincere but prosaic "reading", pleasant in the quieter passages, but quite impotent in the sections that demand the utmost in dynamic virility. (His set was reviewed in the March 1928 issue.) Mengelberg is some one else again. And he is with his own Concertgebouw Orchestra, and abetted by recording that will bring a new thrill in the way of realism of sonority and dynamic intensity to even the most hardened record collector.

Mengelberg is the man for music like this. One's expectations are not dashed: he is appropriately somber and demoniac as the work demands. His rubatos are carried to a characteristic Tchaikowskian excess. He whips his men and himself into a sublime frenzy, but one feels always the sure hand of the master. Here, for once, the music did not run away with the composer; no more does it run away with the conductor. A virtuoso performance? Of course! what else would be fitting? It is not an empty virtuosity; there is no trace of shallow brilliance, but good athleticism and a magnificent display of sheer strength. (I do not refer merely to the fortissimos; the pianissimos and pianos are not lacking in delicacy. But always one is conscious of the tremendous wells of strength in reserve. Some of the quiet passages remind me of an athlete's muscle rippling under his skin as he makes even the slightest gesture.)

Played on an amplifying electrical instrument this work undoubtedly sets a new standard for what we so often refer to as "realism," i.e. an approach to concert-hall amplitude and dynamic force. I have never heard comparable reproduction of the kettle drums, and they are pounded with a fury that would have delighted the composer. There is, however, considerable reverberation as in most of the Concertgebouw records. And the Achilles heel of the recording is the reproduction of the strings, which at times are undeniably coarse in tone, more so that is than they would presumably be in concert playing with equal vehemence. All of which will not trouble most record buyers, seeking volume and intensity of tone above all else.

A remarkable work to follow with the score. It is an

education in itself to apply the microscope in this way to Mengelberg's performance. One's admiration rises on discovering that his stupendous effects are based on a carefully conceived proportionate balance of parts and an unremitting attention to details. The finale reveals two inexplicable cuts: one of some 106 bars of the development section (p. 157 to p. 170 in the Philharmonia miniature score), and the other of 18 bars from the beginning of the coda, so that there is a jump from the conclusion of the long drum roll directly to the fff statement of the theme by the trumpets. The first excision is not a great loss, but the second is more serious. Undoubtedly Mengelberg's idea is attain a dazzling effect by omitting the 18 bars of working up that begin the coda, and there is no denying that he does so, but Tchaikowsky's working up was, a good one and wisely planned. Mengelberg's alteration is not a happy one.

The Valse from the Serenade Op. 48 for string orchestra is done in characteristic Mengelberg fashion. It was one of his old Victor acoustical recordings and it is welcome into the electrical repertory.

Victor Masterpiece Set M-44 (5 D12s, Alb., \$10.00)
Strauss: Ein Heldenleben, Op. 40, played by **Willem Mengelberg** and the **Philharmonic-Symphony of New York**. (The solo violin part is played by **Scipione Guidi**.)

Ein Heldenleben is dedicated to Mengelberg and his Concertgebouw Orchestra and composition and conductor are inseparably associated. There are few statements regarding superiority of musical performances that one may make unqualifiedly, but one is surely that no conductor, however great, challenges Mengelberg's performance of Ein Heldenleben. His version is literally incomparable. With what fitness then should it be phonographically recorded.

There are two other versions on records: Mörike's acoustical Odeon set and the composer's electrical Brunswick set, reviewed and compared in some detail in the December 1926 issue. The Brunswick set is mentioned again in the November 1927 issue. Not only are both effectually wiped off the slate by Mengelberg's version, but Mengelberg's is so completely definitive that it can only be superseded by another recording by another company of his own performance (a contingency of course not altogether inconceivable).

It is quite useless for me to attempt any sort of review of this set. On the negative side there is not a flaw to find in it, while on the positive it is hardly possible to find new words of praise for Mengelberg's performance. This is the first recorded appearance of the combined New York Philharmonic and Symphony Orchestras. A most felicitous one! The recording is up to Victor's finest standard; what more can be added? Even the solo violin part is taken by its past master, Scipione Guido, who has played it under Mengelberg's baton innumerable times. Performance and recording can be characterized only as superb.

At this late date it is hardly necessary to discuss the composition itself. The Victor annotation will undoubtedly serve its purpose no less well than those excellent leaflets for previous sets in this series. But I should recommend most warmly also Lawrence Gilman's notes on the work as published in the Philharmonic-Symphony programs. Unfortunately, space limitations prevent extensive quotation here.

It is fascinating to compare two big works recorded by the same conductor with different orchestras and for different companies. Not only Mengelberg "enthusiasts", but every student of orchestra records will enjoy both the Columbia Tchaikowsky's Fifth and the Victor Ein Heldenleben, nor will they fail to compare orchestras and recording. The Columbia set is the more sensational in this vividness and forcefulness of its projection; the Victor work is less stark, more warmly colored: the velvety "pile" to the string tone is a balm both to one's ears and to one's

spirit. Comparisons are not odious but educative when two works of such excellence as those are the subjects. Both are in the "must be had class" for every collector of orchestral disks. If there is a question of which to buy first, it can be settled only by the individual appeal of the compositions.

A couple of months ago a correspondent to these pages made a moving plea for adequate phonographic representation for Mengelberg. It has been answered in short order. These two sets give the jovial Hollander a rank in the hierarchy of recording conductors in no wise inferior to that he holds as a concert conductor. The phonograph may indeed be proud of itself.

Victor 6903 (D12, \$2.00) Strauss: Wiener Blut and Fruehlingstimmen waltzes, played by **Serge Koussevitzky** and the **Boston Symphony Orchestra**.

Koussevitzky has never played a Strauss waltz in his regular concert series in Boston, and before hearing this record I was firmly convinced that he would succeed no better than Stokowski. But this disk is comparable with the Philadelphian's Blue Danube only in its immediate and far-ranging appeal. I know of no other single record better equipped to win sensational sale, for it will be admired by the most surfeited collector, the musically sophisticated, and the legendary "man in the street," not one of whom can be anaesthetic to the subtle, insidious, and completely irresistible urge that a good waltz faultlessly played makes to one's blood. There is nothing here of Stokowski's bleak and empty brilliance. Koussevitzky is brilliant, but his brilliance is the result of a happy combination of warm coloring and exquisitely smooth contours. Above all there is the real Viennese waltz feeling, without which these works are futile indeed. Even those purists who demand an orchestra of a dozen or twenty at the most will have altered their creed on hearing these performances. They are concert performances of course, but they are as danceable as any Viennese café performances. The choice of selections is refreshingly original; both pieces are in Strauss' best vein, and neither is too familiar. Add matchless recording and orchestral playing and it will be obvious that this is a disk destined for stellar ranking. If it does not jump into the list of "best-sellers" within a month or two, it will be because the dealers do not give their customers an opportunity of hearing it.

Brunswick 15189 (D10, 75c) Rachmaninoff: Prelude in C sharp minor, and Delibes—Coppelia Ballet—Entr'acte and Valse, played by **Nikolai Sokoloff** and the **Cleveland Symphony Orchestra**.

The ballet excerpts are deftly done and very welcome, as almost everything of Delibes invariably is. The performance of the Rachmaninoff jeux d'esprit is vigorous, but the orchestral tone is forced in places and unpleasantly hoarse. Sir Henry Wood's version still retains the dubious honor of superiority. This Skoloff disk, by the way, is the last of the series made in New York last year and including the Rachmaninoff and Schubert symphonies, Entrance of the Bojars, Valse Triste, Shepherd's Hey, and School of the Fauns. May a second series of equal interest and sturdy merits soon be on its way to us!

Columbia 50122-D (D12, \$1.25) Strauss: Radetzky March and Feuergest (Polka Francaise), played by **Johann Strauss (fils)** and **Symphony Orchestra**.

The Strauss series seems to improve with every new release. This is a coupling of first rate performances, well recorded. Of course the Radetzky March cannot be compared with Dr. Blech's memorable version, nor would such a comparison be fair to make. The French polka is a spirited piece and makes very pleasurable listening.

Columbia Masterworks Set 105 (3 D12s, Alb., \$4.50) Mozart: Symphony in E flat, No. 39, played by **Felix Weingartner** and the **Royal Philharmonic Orchestra**.

This is a re-recording of Masterworks Set 4, remembered still with pleasure by many record buyers. Time has not dampened Weingartner. In addition to its obvious superiority in recording the new set displays superior interpretative qualities. In the more congenial medium of the electrical recording, Weingartner moves with greater ease, attaining

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his effects with the utmost nicety, and yet infusing his performance with the buoyancy without which Mozart cannot truly live. A discerning British critic speaks of Weingartner's "virility combined with lightness of thought, not so much of tone." A point well taken. The conductor thinks in terms of lightness throughout; the melodic flow sparkles and never becomes stagnant. There is a lack of sufficiently exact graduation of tone, however, and occasionally the string tone becomes rather wiry. There are passages, especially those in which the wood wind figure, when one is made to realize that the Royal Philharmonic is hardly one of the world's leading orchestras, but on the whole Weingartner makes the most of his force and of his material. This ranks with the Berlioz Fantastic Symphony as his most effective phonographic representation. It is also easily the best version of the E flat symphony to date, and one that is not likely to be surpassed for some time.

Odeon 5159-60 (2 D12s, \$1.50 each) **Tristan and Isolde—Isolde Awaits Tristan; Tristan's Coming; The Lovers United; and Nightscene and Lovesong**, played by **Max von Schillings** and the **Grand Symphony Orchestra**.

These excerpts from the second act of *Tristan* attracted a great deal of favorable comment when they were released abroad last season. Hearing them, it is easy to understand why. Von Schillings is one of the best Wagnerian conductors, on records or off, and on these two disks he enjoys the finest kind of recording—that of Parlophone's best, as exhibited in the memorable choruses from *Aida* and *Cavalleria Rusticana*, and the *Lohengrin* excerpts with Ivar Andresen. The excerpts are arranged for orchestra alone, with the vocal parts cunningly interwoven into the orchestral fabric. The first record is taken from the beginning of the act and contains a most effective arrangement of the stormy music leading up to the meeting of the lovers. The second contains the superb apostrophe to Night. Whose arrangements are these? He surely should be given credit on the label. These are splendid concert selections, worthy of a place in the regular repertoire of every symphony orchestra. The performances can be described in only the most glowing terms of praise: orchestra, recording, and conductor are all in the top of their form. There is really not a single fault to mar such merits (unless it should be the ridiculous spelling of *Isolde* with a final "a" on the labels, a custom for which there is no excuse). For those to who the high cost of *Tristan* and *Isolde* set is quite prohibitive, these two disks will be a godsend. And those who are fortunate to possess the (more or less) complete versions will find that this work augments, rather than duplicates, the other records. Odeon is heartily to be congratulated on releasing such splendid disks. They are to be owned and known, not merely heard a single time.

(It is curious to compare the idyllic music of the *Nightscene* and *Lovesong* with that other superb love music, the *Walk to the Paradise Garden* from *Delius' A Village Romeo and Juliet*. *Delius* does not suffer by the comparison.)

Electrola (German H. M. V.) **EJ-294** (D12) **Tchaikowsky: Capriccio Italien**, Op. 45, played by **Dr. Leo Blech** and the **Berlin State Opera House Orchestra**. (Imported through **The Gramophone Shop**, New York City.)

The music is poor fare in truth, but Dr. Blech's performance is a magnificent one. Both it and the recording are quite up to his *Roman Carnival Overture*. If the composition is wanted, it surely will please in this dazzling version.

Electrola (German H. M. V.) **EJ-276** (D12) **Strauss: Salome's Dance**, played by **Otto Klemperer** and the **Berlin State Opera House Orchestra**. (Imported through **The Gramophone Shop**, New York City.)

Another first rate piece of performance and recording, although Klemperer is less obviously the virtuoso than Blech. This is the first really satisfactory version of the dance I have heard; I doubt if it is likely to be soon surpassed or even equalled. Klemperer has been heard too seldom on disks of late and in the past he has seldom enjoyed the most effective support in the way of recording. He deserves the opportunity to provide more records of the calibre of this one.

Fonotipia E-5102 (D12) **Donizetti: The Daughter of the Regiment—Overture**, played by the **Grand Italian Sym-**

phony Orchestra. (Imported through the **New York Band Instrument Company**.)

A bright version played with much snap and verve, and brilliantly recorded. The unnamed conductor should be given credit on the label. This disk is quite up to the standard set by the other excellent *Fonotipia* overtures. May not we expect the *Columbia* Company (with which the *Fonotipia* Company is affiliated) to make this series available in American pressings? It should have a lively sale.

Victor 6906-7 (2 D12s, \$2.00 each) **Beethoven: Leonora Overture No. 3**, Op. 72, played by **Alfred Herz** and the **San Francisco Symphony**.

This is the first recording of the *Third Leonora Overture* to take four record parts, but Dr. Herz's reading is somewhat on the slow side. Tonally, this is an unusually beautiful work: there are the finest pianissimos here I have heard for some time. The conductor does not lack vigor in the more animated sections, but they do not come out quite as well in the recording; one feels that they are muffled slightly. The off-stage trumpet calls are excellent. In previous versions they have never been given the concert hall effect of remoteness, upon which much of their profound impressiveness depends. This is good Beethoven in the old manner; it demonstrates both the strength and weaknesses of that manner. It is fine, sincere playing, but there are greater heights in this overture, and in Beethoven, than are glimpsed here. I do not recall Sir Henry Wood's *Columbia* version very clearly, except that it was the best available at its time of release, but the new Herz performance undoubtedly possesses some superiority in the way of smoothness, and warmth and delicacy of color.

Columbia 50123-D (D12, \$1.00) **von Suppe: Pique Dame—Overture**, played by **Sir Dan Godfrey** and the **Bournemouth Municipal Orchestra**.

Godfrey's performance is brilliant enough, but the orchestra is not very large and the playing is rather coarse and rough.

Columbia 50119-D (D12, \$1.00) **Mendelssohn: Ruy Blas Overture**, played by **Percy Pitt** and the **B. B. C. Wireless Symphony Orchestra**.

A spirited version, played with considerable effectiveness, but without great distinction.

French Odeon 165180 (D10) **Cherpentier: Louise—Prelude to Act III**, played by **Cloez** and the **Grand Symphony Orchestra**. Imported through **The Gramophone Shop**, New York City.)

Cloez brings warmth and glow to this prelude which preceeds the scene in the Montmartre garden where Louise sings her famous "Depuis le jour," but he hardly achieves the radiance the piece should have. The music suffers from its divorcement from the concert hall. Performance and recording are by no means inadequate, but the disk will not have unusual appeal except to those who are eager for Louise excerpts of any sort.

R.D.D.

H.M.V. D1481-3 (3D 12's) **Beethoven: Symphony No. 8 in F Major**, Op. 93, played by **Franz Schalk** and **Vienna Philharmonic Orchestra**. (Imported through **New York Band Instrument Co.**, New York City.)

The Eighth, known as "the little one" has heretofore fared none too well on the disks. It is smaller in stature and a smaller orchestra is used; but it is a work of charm and humour. To give a really effective performance requires a flexible and a technically well-equipped orchestra as well as a conductor of no mean ability and imagination.

The Viennese under the leadership of Schalk, apparently newcomers to the recording studio, give a splendid account of themselves. The performance is virile and in buoyant spirits, as if the performers thoroughly enjoyed playing it. The recording is good, at times quite brilliant. The exquisite "Allegro Scherzando", one of the immortal Ludwig's happiest inspirations, is beautifully done and it alone is a very good reason why this set of disks should find a place in your record library.

Now that the Viennese have decided to perpetuate their performances in wax we wonder whether we shall get to hear any of the music of Bruckner and Mahler, composers who have suffered even more neglect by the recording companies than has Jan Sibelius.

A.A.B

Instrumental

PIANO

Victor Masterpiece Set M-43 (6 D12s, Alb., \$12.00) **Chopin: Twenty-four Etudes**, Op. 10 and 25, played by **Wilhelm Bachaus**.

The twelve Etudes in Op. 10 were issued in England last summer and were reviewed in the October issue of this magazine. The Victor Company displayed excellent sense in holding back the American release of these works until the Op. 25 Etudes were available for issue in the same album set. There is surely no conservatory of any standing which does not require a knowledge of the complete Etudes from every graduate concentrating in piano playing. These studies form the basis of modern piano technique; the pianist who has mastered them technically and interpretatively must be ranked as a full-fledged journeyman in his art. They are as worthy of study by ear as by fingers, and the non-pianist can gain a new appreciation of piano technique through their phonographic acquaintanceship.

The new set matches in every way the merits of the earlier one. The recording is first-rate, the performance lucid and vigorous. Bachaus is occasionally lacking in some qualities of subtlety and delicacy, but his straightforward, clean-cut readings make excellent versions for re-recorded performance. Major piano works are being added monthly to the recorded repertory; this is one of the most significant to date of these additions, a set that will be of absorbing interest and value to every student of the piano and piano literature.

VIOLONCELLO

Columbia 179-80-M (2 D10s, 75c each) **Beethoven: Seven Variations on a theme by Mozart**, played by **Felix Salmond**, with pianoforte accompaniment by **Simeon Rumschisky**.

Casals and Cortot recorded this work some months ago for Victor. The subject of the variations is the duet "La Dove prende" from the Magic Flute, and it is available in its original form in an excellent recorded version by Raisa and Rimini (Brunswick 15131). In speaking of some of Salmond's previous releases I have known people to reply somewhat contemptuously, "Oh, there is only one 'cellist!'" It is foolhardy to deny Casals' greatness, but it is sheer ignorance to refuse to recognize the artistry of a man like Salmond. He is not Casals, to be sure, but he is himself a genuine musician, with a full-blooded 'cello tone that at times one finds even more satisfying than the more polished and refined tone of Casals. And so even although the Casals-Cortot disks of this work rank with Beatrice Harrison's Delius 'Cello Sonata as the finest recordings of the instrument, the Salmond work by no means is unworthy of attention and praise. Performance and recording are excellent. I am afraid, however, that this version may be somewhat cut; or perhaps some of the repetitions have been omitted. The score is not available, but these disks are much less well filled than the Casals ones. But they are issued at exactly half the price; a consideration of no small importance. I hope this work will enjoy wide favor. It certainly deserves to, especially among the many record buyers who admire (or who will, on hearing) the composition, and who find this version kinder on their budget, while fully satisfying their critical tests.

ORGAN

Victor 35958 (D12, \$1.25) **Handel: Largo**, and **Chopin: Funeral March** (from the Sonata, Op. 35), played by **Mark Andrews**.

Popular versions of familiar pieces. Performance and recording are fair, but not striking in any way.

VIOLIN

Columbia 177-M (D10, 75c) **Boisdeffre: At the Brook**, and **Faure: Berceuse**, played by **Sascha Jacobsen**, with piano accompaniments by **Arthur Bergh**.

Two slight morceaux in very pleasing versions, quite up to Jacobsen's usual standard. Although no fault can be found with Jacobsen's version of the Berceuse, I prefer

the 'cello arrangement recorded recently by Felix Salmond.

Columbia 50118-D (D12, \$1.00) **Tchaikowsky: Violin Concerto—Canzonetta**, and **Elgar: La Capricieuse**, Op. 17, played by **Naoum Blinder**, with piano accompaniments by **Valentine Pavlowsky**.

Blinder's records vary considerably in merit. This one is of little interest, for the Tchaikowsky excerpt is played in a thin and at times very penetrating tone, and the Elgar piece is a pot-boiler even more obvious than one might expect from the composer of *Salut d'Amour*. The entire stock in trade of violinists' tricks are employed, but they only reveal more clearly the utter insignificance of the musical ideas.

Brunswick 4165 (D10, 75c) **Lemare-Dudlow: Andantino**, and **Leybach: Fifth Nocturne**, played by **Godfrey Ludlow**, with piano accompaniments by **Lolita Gainsborg**.

Frankly sentimental salon divertissements of the old school, smoothly played and well recorded.

Victor 1364 (D10, \$1.50) **Wieniawski-Kreisler: Caprice in E flat**, and **Rachmaninoff-Press: Vocalise**, played by **Mischa Elman**, with piano accompaniment by **Raymond Bauman**.

The caprice is a typical virtuoso violin encore; the lovely Rachmaninoff Vocalise, neatly arranged for violin by Michel Press, is a much more interesting addition to recorded violin literature. Needless to say Elman plays it faultlessly. It is strange that this work is not available in its original form (a song without words), or in its orchestral transcription, not infrequently given in concert.

Choral

Victor 21842 (D10, 75c) **Balm in Gilead**, and **Leaning on the Lord**, sung by the **Utica Institute Jubilee Singers**, mixed chorus unaccompanied.

A slow and soothing spiritual coupled with a live and exhilarating one, both sung with genuine fervor. The recording is very good.

Victor 21841 (D10, 75c) **Onward Christian Soldiers** and **Battle Hymn of the Republic**, sung by the **Victor Mixed Chorus**.

The chorus is on the small side, but what it lacks in volume the accompanying orchestra makes up in vigor.

Recitation

Victor 9297 (D12, \$1.50) **Hart: Pinto Ben**, and **Depres: Lasca**, recited by **William S. Hart**.

This record is a puzzler; one has difficulty in surmising what its real raison d'être may be. The famous two-gun man of the early days of the movies delivers his two wild western tales in melodramatic fashion. As examples of Americana this disk is not uninteresting, and possibly an expectant audience awaits it, but one is somewhat surprised to see it appear under a Red Seal label. R.O.B.

Vocal

Brunswick 15196 (D10, 75c) **Lieurance: By the Waters of Minnetonka**, and **Rockar: Nightingale Song** from "The Tyrolean," sung by **Florence Easton**, with orchestral accompaniments.

By the Waters of Minnetonka appears almost monthly from one company or another, but of the many versions I have heard during the last year or more this is easily the best. The accompaniment is very adroit and pleasantly subdued; Miss Easton is in very fine voice, and she sings with admirable restraint. The same virtues are exhibited also in the slighter piece on the other side, but there are the inevitable "bird effects," done not too obtrusively by Margaret McKee. A splendid little record in its class. Brunswick seems to have a particular knack for securing exactly the right treatment and recording for such pieces.

Columbia 50120 (D12, \$1.00) Bland: Carry Me Back to Old Virginny, and Foster: Old Folks at Home, sung by **Sophie Braslau**, with male quartet and orchestral accompaniments.

Miss Braslau's enunciation is extremely clear in *Carry Me Back*, and the recording good, but her performance is rather affected. The *Foster* song is decidedly better; here there is no trace of affectedness. This is one of the best of the many recent versions.

Columbia 50121-D (D12, \$1.00) Faust—Air des Bijoux, and Rossini: La Danza, sung by **Maria Kurenko**, with orchestral accompaniments.

The accompaniments are neatly done and Miss Kurenko's performances of both pieces are pleasing. The recording has not yet succeeded in eliminating all traces of "edge" from her voice, however. It seems one of the most difficult to record successfully.

Columbia 178-M (D10, 75c) Strickland: Honey Babee, and Speaks: Love's Like a Rosebud, sung by **Martha Atwood**, with piano accompaniments by **Stuart Ross**.

This disk fulfills the promise of the first Atwood release; it is emphatically one of the best in its particular class that I have had the pleasure of hearing. The selections are slight and sentimental morceaux, but the singing is intelligent, warmly-colored, and very delightful to listen to. The accompaniments are played in sprightly fashion and the recording is good.

Columbia 176-M (D10, 75c) Thayer: My Laddie, and Bishop: My Pretty Jane, sung by **Anna Case**, with orchestral accompaniments.

Miss Case can hardly be given the same praise as Florence Easton and Martha Atwood, for her performance of *My Laddie* is decidedly overdone. *My Pretty Jane* is sung with less exaggeration and consequently much more pleasantly. The accompaniments are very deft and the recording extremely clear.

Victor 1365 (D10, \$1.50) Clarke: The Blind Ploughman, and Malashkin: Oh Could I But Express in Song, sung by **Feodor Chaliapin**, with orchestral accompaniments.

This is Chaliapin's first record in English and on that account of particular interest to his admirers. The performances are extremely sonorous and almost uncomfortably broad. Such breadths are better suited for Boris or Mephistofele than these simple lyrics. But the record presents Chaliapin a new role, and vocally it has obvious merits.

Victor 3051 (D10, \$2.00) Rigoletto—Veglia o donna, and Pianga, fanciulla, sung by **Amelita Galli-Curci** and **Giuseppe De Luca**, accompanied by the **Metropolitan Opera House Orchestra** under the direction of **Giulio Setti**.

Like the previous releases in the Victor Metropolitan series this disk is distinguished by uncommonly fine recording. In fact this is one of the most successful examples of recording a soprano and baritone in duet, from a technical point of view at least. The performances are tonally very good, but both Galli-Curci and De Luca sing with very little animation.

Victor (special January 11th list) 1240 (D10, \$1.50) La Cena delle Baffe—Ahi che tormento, and Mi svesti, sung by **Antonio Cortis**, with orchestral accompaniments.

This is the first record by Cortis with which I am familiar. It is brightly recorded and sung. Both soloist and orchestra are extremely spirited and the performances are animated rather than polished.

Victor (special January 11th list) 1359 (D10, \$1.50) La Cena delle Baffe—Sempre così, and Mi chiamo Lisabetta, sung by **Frances Alda**, with orchestral accompaniments.

Two more excerpts from Giordano's none too well-known opera. Mme. Alda has been heard very seldom on records of late, and almost invariably in hackneyed English lyrics. This most commendable disk arouses one's anticipations for more of equal interest and effectiveness.

Victor (special January 11th list) 1318 (D10, \$1.50) Norma—Meco all'altar di Venere, and Tosca—E lucevan le stelle, sung by **Giacomo Lauri Volpi**, with orchestral accompaniments.

Both performances are almost unpleasantly intense.

Victor (special January 11th list) 6824 (D12, \$2.00) Otello—Morte d'Otello and Dio! Mi potevi scagliare, sung by **Giovanni Zenatello**, with orchestral accompaniments.

Zenatello is one of the finest Otellos of the present day,

and it is a real tribute to the phonograph that it can present him so realistically as in this release. Zenatello employs his noble voice with discretion; he lives his part: it is full of Italian emotional stress, but never more than is based upon real feeling. The recording is gem-like in its clarity and the orchestral performance a flawless setting for the soloist. A disk not to be passed over lightly.

Brunswick 15188 (D10, 75c) Nessler: Der Trompeter von Sackingen—Behut! dich Gott! and the Song of the Volga Boatman (arr. **Buck-Kehemaha**), sung by **Michael Bohlen**, with orchestral accompaniments.

Bohlen has been a stranger to the recording studios of late; it is a pleasure to find him given phonographic representation again, although this particular disk has not a great deal of merit other than that of displaying his sonorous voice to fair advantage. The beginning and the end of the *Boatman's Song* are good, but the middle section lacks breadth and volume, and falls rather flat. The *Trumpeter of Sackingen* air is given in unadulterated old country style with the robust Teutonic sentimentality laid on with no uncertain hand. It reminds one of Emil Jannings pictured as singing this piece in one of his latest films. Why could not Bohlen be heard one of these days in some excerpts from *Jonny Spielt Auf*? They should be interesting and popular.

Brunswick 15144 (D10, 75c) La Forge: Little Star (Estrellita), and Reichardt: In the Time of Roses, sung by **Claire Dux**, with piano accompaniment by **Frederic Persson** in the first song, and orchestral accompaniment in the second.

Little Star is sung in a thin wisp of golden tone that merits the much misused adjective "exquisite." A miniature performance, but a truly glorious one. The *Reichardt* piece is less interesting to both singer and auditors; the voice is no less superb, but the performance is very matter of fact.

Columbia 50117-D (D12, \$1.00) Liddle: Abide With Me, and Cowen: The Promise of Life, sung by **Fraser Gange**, with orchestral accompaniments.

This is by far the best record of "sacred solos" I have heard for many a month. Gange is simple, dignified, and unsentimental, without detracting from the unmistakable ring of sincerity to his performances. The accompaniments are handled with equal intelligence. A disk that may well serve as a model of its kind. (*Abide With Me*, by the way, is sung to Liddle's tune, less familiar than the one by Monk.)

Victor (Russian list) 4066 (D10, \$1.00) Rimsky-Korsakow: Snow Maiden—Song of the Shepherd Lehl, and Dargomyzsky: The Mermaid—Olga's Song, sung by **A. Zelinskaya**, accompanied by the **Russian Opera Orchestra**.

An interesting example of authentic Russian operatic performances. The soloist's voice is somewhat rough, and her singing not particularly polished. Apart from its national qualities, the disk is not notable in any way.

Light Orchestral

Odeon 3513 (D10, 75c) Strauss: Viennese Bon Bons and Swallows from Austria waltzes, played by **Edith Lorand** and her orchestra.

Not one of the better Lorand disks. The performances are tonally coarse and rather carelessly executed.

Brunswick 57017 (D10, 75c) Mischief, and Gypsy Romance, played by the **Russian Salon Orchestra**.

Good full-bodied performances, played in somewhat monotonous style.

Band

Columbia 50124-D (D12, \$1.00) Ketelbey: By the Blue Hawaiian Waters and Jungle Drums, played by the **Band of H. M. Grenadier Guards**.

Two more tone pictures in Ketelbey's familiar style (In

a Persian Marketplace, etc.), capably played and recorded; they should have some popular appeal.

Victor (International list) 35957 (D12, \$1.25) **Nearer My God to Thee, Lead Kindly Light, and Onward Christian Soldiers**, played by **Creatore's Band**.

Creatore's aim in arranging these familiar hymns for band is quite incomprehensible. Both arrangements and performances are highly ineffective and will surely please neither admirers of the hymns nor admirers of the band.

Victor 21843 (D10, 75c) **American Spirit, and Army and Marine marches**, played by the **United States Army Band**, under the direction of **Wm. J. Stannard**.

A disk that is somewhat disappointing, and by no means up to those by the United States Navy and Marine Bands. The recording is probably largely to blame, but the playing is not especially brilliant or clear in itself.

Odeon 3515 (D10, 75c) **Pagliacci Fantasy, and Cavalleria Rusticana Fantasy**, played by the **New Master Orchestra**.

Here there is brilliance and forcefulness to spare. Why is this attributed to an orchestra? the "New Master" organization is obviously a concert band, and a good one. The fantasies are well arranged and are given virtuoso performances: they should be popular.

O.C.O.

Popular Vocal and Instrumental

Brunswick has been grooming a successor for Harry Lauder of late—one **Sandy McFarlane**, who is scoring considerable success in the vaudeville circuits. This month he is heard in his best recorded efforts, 4127 and 4128, **Bella Frae Balloch Myle and Auld Scotch Songs with Lullaby, and Silly Willy and The Road to the Isles**. **McFarlane** has a good voice, an engaging manner, and is not given to exaggerated mannerisms. Barring only Lauder, he is easily the king pin among Scottish comedians today. Among the instrumentals the **Brunswick** leader is a neat salon disk by the **Hermann Trio** playing **Andalusian Caprices and Old Italian Love Song**; innocuous trifles, but commendably free from the undue sentimentalities of most recorded trio playing (4153). The **Rollickers** (a new metamorphosis is of the **Revelers**?) sing **We'll Have a New Home and Comin' Home** in the approved fashion of modern quartet singing (4159); **Harry Richman** warbles **She's Funny That Way and You're the Cream in My Coffee** (4173) for his multitudes of admirers; **Nick Lucas** does **I'll Get By and How About Me?** (4156) in work-a-day manner; **Wendall Hall** follows in the trail of **Vernon Dalhart** et al with versions of **Who Said I Was a Bum?** and **The Big Rock Candy Mountains** (4174), neither of which is up to his regular standard of entertainment. The exploits of **Barnacle Bill the Sailor** and up-to-date **Gay Caballero** are recounted by **Frank Luther** on 4180; the songs are good, but I prefer the **Okeh** version by **Pete Wiggins**.

Passing over a number of hill-billy disks of no great general interest, mention should go to **Frank Munn's** **Lassie O'Mine and Little Town** (4166), **Freddie Rose's** **Somebody Loves Me and Why Did You Make Believe** (4178), **Galla Rini's** accordion solos of **La Golondrina and Cielito Lindo** (4154), **Chester Gaylord's** **My Inspiration is You and Me and the Man in the Moon** (4138), and among the southern, 4150, a Medley of **Old Timers** played by **Eddie Jordan** and his **Old Fashioned Boys**, and 281, sad do-its by **Brooks and Puckett**—**She's More to be Pitied than Censored and Where the Red Roses Grow**.

Okeh has an interesting list, as always, with novelties and race disks predominating. The **Pete Wiggins** record referred above is 45295, and the version of **Barnacle Bill the Sailor** is extremely amusing; the part of the fair young maid-in is particularly well taken. A **Gay Caballero** on the reverse is not very funny. **Earl Hines** plays lively but not unusually intricate piano solo versions of 57 **Varieties** and **I Ain't Got Nobody** (41175); **Tom Dorsey** has fair hot

trumpet solos, with guitar and traps accompaniment, of **Tiger Rag** and **It's Right Here For You** (41178); **Victoria Spivey** and **Lonnie Johnson** have a long and singular dialogue-blues on 8652 entitled **Furniture Man Blues**, recounting the misadventures of the man who came to take the installment furniture away. Among the popular songsters **Charles Hamp** leads with **Sitting on the Stairs** and **Avalon Town** on 41176, followed by **Noel Taylor** in **I Can't Make Her Happy and There'll Never Be Another You** (41179), and **Seger Ellis** in **Blue Shadows and Don't Be Like That** (41160).

Columbia's novelty feature is 1714-D, a miniature old-time minstrel show by **Dailey Paskman's Radio Minstrels**. The old-time songs have aged less than the old-time humor, which, if this a fair example, must have been dreary entertainment indeed. This sort of thing has possibilities, however, if carried out a little more effectively than **Paskman's** organization is able to do. There are good blues disks, led by **Clara Smith's** **Daddy Don't Put That Thing on Me** (addressed to a snake-charming boy friend) and **It's Tight Like That** (14398-D), and **Viola McCoy's** **I Want a Good Man and I Want Him Bad, and If You Really Love Your Baby**, the latter with a very good lyric (14395-D). The sentimental songbirds are led by **Ukulele Ike**, heard in a saccharine **Me and the Man in the Moon**, and a delightfully infectious **Good Little Bad Little You** (1705-D); followed by **Ed Lowry** in **I Want a "Yes" Girl and That's How I Feel About You** (1710-D), **James Melton** in **My Tonia and The Song I Love** (1711-D), **Ruth Etting** in **To Know You Is To Love You and You're the Cream in My Coffee** (1707-D), the **Ponce Sisters** in **I Faw Down an' Go Boom and Down Where the Lolly-Pops Grow** (1698-D), and **Ford and Glenn** in **Sweethearts on Parade and Avalon Town** (1699-D). For the rest there are innumerable southern, and organ record of **My Mother's Eyes and How About Me?** played by **Milton Charles** (1704-D), and male quartet versions of **Beautiful Isle of Somewhere and How Can I Leave Thee**, sung by the **Shannon Quartet** and **The American Singers** respectively.

Victor is fond of giving phonographic representation to currently featured stage stars. Last month it was **Fanny Brice** and **Polly Walker**, this month **Eddie Cantor** and **George Jessel**, the latter making his record debut in **My Mother's Eyes**, a hit from his talking picture "Lucky Boy," and in a pseudo-Pagliacci song-drama, **When the Curtain Comes Down** (21852). His voice is a resonant one and records well. His manner is similar to that of **Jolson**, and I must confess that I am not greatly impressed by it. **Cantor** is heard in the popular hits from his current show "Whoopee," **Makin' Whoopee** and **Hungry Women** (21831). The singing is good, but neither piece is quite as funny on records as **Cantor** makes them on the stage. Best of the vocals this month is **Irene Beasley's** release in the **Southern** series (V-40032), **I Never Dreamed and Consuela**, smooth ballads sung to interesting organ accompaniments, a record that surely deserves general release. Among the regular sob stuff are **Lewis James' My Tonia and Monna Vanna** (21837), **Gene Austin's** **Carolina Moon and I Wish I Had Died in My Cradle** (21833), **Johnny Marvin's** **Sweetheart of All My Dreams and All by Yourself** (21851), and **Morton Downey's** **Little Irish Rose and Rosemary** from the talking movie version of "Abie's Irish Rose" (21849). There are two duet disks, 21848, **Ev'rybody Loves You** by **Stanley and Marvin**, and 21854, **You're the Cream in My Coffee** by **Rice and Baur**. The indefatigable **Jesse Crawford** plays movie organ versions of **I'll Get By and How About Me?** on 21850, and **Me and the Man in the Moon and You're the Cream in My Coffee** on 21844. **Aileen Stanley** sings a neat version of **I'll Get By** (21839), but **Johnny Marvin's** coupling of **You Wanted Someone to Play With** is ultra-sentimental.

I miss many of my old favorites this month. Where is **Marc Williams**, the **Cowboy Crooner**? And **Wilton Crawley**, singer, composer, and clarinetist extraordinary? Are we ever to get more pianny solos from those kings of the blues, **Jimmie Johnson** and **Clarence Williams**? I should like to hear more violin solos from **Harold Leonard**, blues from **Ethel Waters** and **Lena Wilson**, white blues from **Willard Robinson**, and above all, some more of those incomparable duets for fiddle and guitar played by **Joe Venuti** and **Ed Lang**!

Dance Records

Okeh's list is not extensive this month, nor does it contain one of the startling race disks from **Ellington** or **Clarence Williams**. But a new orchestra, **Luis Russell** and his **Burning Eight** do very queer things with a singular piece called *It's Tight Like That*, and scarcely less singular things to *The Call of the Freaks*, with strange rhythmical complications and passages for piano and traps (8656). **Bix Biederbecke** is closer to the beaten track with his shrill hot version of *Louisiana* and a fair one of *Rhythm King* (41173). **Milt Shaw** plays *On the Alamo* on one side of 41172 to the **Raymond Dance Band's** coupling of *My Inspiration is You*, both very smooth and bland. For collegiate stuff the **Goodfuss Five** provide *Alma Mater—Georgia Tech* and *A Rambling Wreck from Georgia Tech* (41177). **San Lanin's** Famous Players are conventional in *Ev'rybody Loves You* and *Sweethearts on Parade* (41159).

Columbia offers a new orchestra, **Charles Fulcher's**, heard in a rather uproarious *Hey! Hey!* that is quite interesting in its quiter passages. The coupling is *Mama's Gone*, *Good Bye*, a neat piece by **Thelma Terry** and her **Play Boys** (1706-D). **Ted Lewis** is on deck again in a characteristic opus, *When the Curtain Comes Down*, more poor-punch-inello stuff, coupled with *Glad Rag Doll*, a piece enlivened by **Ted's** moral discourse in the chorus; the playing is fine, as **Ted's** always is of late (1709-D). **Whiteman** is represented by a single disk this month, *Let's Do It* and *Japanese Mammy* (1701-D); the coloring and arrangements are commendable. **Specht** plays **Don Loew's** old masterpiece, *Sweetheart of All My Dreams*, coupled with *Sweet Music* on 1708-D; both are good. Then there are: 1713-D, whereon **Fred Rich** plays hits from *"Hello Daddy!"* in rather uninteresting fashion; 1718-D, a sturdy version of *Little Town Called Home* *Sweet Home* and much horseplay in a laughing song yclept *Olaf*, both played by the **Cliquot Club Eskimos**; 1716-D, **Lee Morse** in *Shy Little Violets* and *You Are My Own*, versions largely given up to her own smooth singing; 1719-D, **Ben Selvin's** rich versions of *Carolina Moon* and *If I Had You*; 1702-D, **Selvin** again in a performance of the *Song I Love* that is more symphonic and sturdy than most recorded versions, coupled with **Reisman's** *The Sun is At My Window*; and 1717-D, *Mississippi* and *A Precious Little Thing Called Love*, played by the **Ipana Troubadours**. For hotter works there is a vigorous disk from **Fletcher Henderson** of *Easy Money* and *Come On Baby!*, the latter with a wonderful wa-wa chorus (14392-D).

There is but one hot record on the **Victor** list, 21693, *Get Low-Down Blues* and *Kansas City Breakdown*, played by **Bennie Moten's Kansas City Orchestra** with an abundance of sonority and vigor. There are many smooth dance performances: *A Love Tale of Alsace Lorraine* and *Glorianna* by **Waring's Pennsylvanians** (21836), a fine record with a particularly good chorus in *Glorianna*; *Where Is the Song of Songs for Me?* by **Johnny Hamp** and **Betty** by **Nat Shilkret** (21838), the former bland and nicely colored, the latter light and vibrant; **George Olsen's** *In a Little Town* and *When the World is at Rest* (21846), another commendable disk; and *Carolina Moon* and *When Summer is Gone*, respectively by **The Troubadours** and **Nat Shilkret** (21847). The same two orchestras are heard also on 21775, in *One Kiss* and *Softly as in a Morning Sunrise*. Does not the last piece win all title prizes for the month? Two disks feature the piano: 21845, with **Zez Confrey** in characteristic *morceaux*, *Jumping Jack* and *Jack in the Box*; and 21776, **Ohman and Arden** in hits from *"The New Moon."* **George Olsen's** band provides mild comedy in *I Faw Down an' Go Boom!*, coupled with *A Precious Little Thing* on 21832; the **High Hatters** are peppy in *Wipin' The Pan*, and fair in *The Spell of the Blues* (21835); **Johnny Hamp** and **Charlie Fry** are somewhat colorless in their pieces on 21829; **Goldkette** has a good *She's Funny That Way*, but the supremacy of **Ted Lewis'** version is not endangered; **Shilkret** provides *Glad Rag Doll* for one side of 21855, and **Olsen** *I'll Never Ask for More* for the other.

One has come to expect the **Brunswick** list to be long, but it is surprising how invariably a high standard is maintained through almost the entire monthly release. It is difficult to pick out disks for special mention, except perhaps

a hot record by **Lyman's Sharps and Flats**, heard in *A Jazz Holiday* and *Some Rainy Day*, with good choruses and pianny solos (4155). The regular list might be headed by **Jesse Stafford**, who always provided good dance fare; this time it is a smooth drag with complex treatment, *The Spell of the Blues* (the best recorded version), coupled with a brisk *You'll Never Know* on 4198. Then there are: 4145, **Wm. Wirges** in a very danceable coupling of *A Room with a View* and *Watching the Clouds Roll By*; 4158, **Arnold Johnson** in a neat *My Inspiration is You* and a pseudo-Spanish *My Tonia*; 4210, **Katzman's** *Salon Orchestra* in a very bland versions of *One Kiss* and *Love Comes Back to Me*; 4066, smooth Hawaiian stuff by **Randolph's Royal Hawaiians**; 4168, a fine swinging version of *I'll Get By* with a less interesting *Glad Rag Doll*; 4151, **Hal Kemp** in a remarkably well treated and arranged piece, *Gypsy*, coupled with a nice *My Troubles Are Over*; 4146, **Joe Rines'** buoyant and very danceable *The Song I Love* and *Carolina Moon* (best recorded versions); 4144, **Allister Wylie's** good *Some Night When You're Lonely* and *A Love Tale of Alsace Lorraine*; 4142, **Ben Bernie's** fair *Makin' Whoopee* and *Bringing a Red Red Rose*; 4137, **Abe Lyman's** somewhat colorless *Dream Train* and *Don't Be Like That*; and 4157, **Jack Denny's** *Love Dreams* and *Another Kiss*. Mention should also go to **Vocalion** 15746 and 1236, the former a neat version of *Masquerade* by **Roy Fox** and his **Montemarte Orchestra**, and the latter a splendidly sonorous *Mississippi Wobble* coupled with a slow, sad, wailing *Gates Blues*, played by **Jimmy Wade's Dixielanders**.

Rufus.

Foreign Records

A large number of **Brunswick** releases arrived too late for inclusion in the following classifications.

International. **Odeon's** releases by **Edith Lorand's** and the **New Master** orchestras are reviewed elsewhere. **Columbia** features **Edith Lorand's** *Ritorna* and *Cozy Little Bungalow waltzes* (G12100-F) and the **Russian Novelty Orchestra's** *Beauty Waltz* and *Waltz of Russian Melodies* (12099-F). There is also zither-piano duet of *Verlassen bin ich* and **Franz Diener** (G-38009-F) in rather exaggerated performances, but brilliantly recorded. The **Victor** headliner failed to arrive for review: V-50002, *Lehariana* by **Marek Weber**; it ought to be very good. On V-5 the **Fomeen Brothers** play portions of the *Rhapsody in Blue* arranged for accordions.

Arabian. **Columbia** 50007-X couples piano and oud solos by **Elizabeth Awad** and **Toufic Moubaid**; 22-X contains a two-part popular song by **Zaki Effendi Mourad**, tenor.

Bohemian. **Columbia** issues three folksong disks by the **Saxofon Orchester Se Zpevem**, G-1290-F to G-131-F. **Okeh** lists a dance record by the **Brouskova Vojenska Kapela** of **Chicago** (17339), and a duet disk by **Kraus and Vilim** (17337). There are no **Victor** releases.

Croatian. **Columbia** offers two choral selections on 1115-F by **Hrv. Pjevacko Drusvo "Zoja,"** in addition to the usual sketch and folksong disks.

Finnish. **Volpi Leuto** sings Finnish versions of the *Volga Boatman's* song and *Little Mother* on **Victor** V-4010, and **Viola Turpeinen** plays accordion dance music on V-4008. **Columbia's** leaders are instrumentals by the **Jahrlin Uusi Kvintetti** (3102-F) and the **Stein-Ostman** orchestra (3104-F).

French-Canadian. Mention goes to songs by **Eugene Daignault** and **Alfred Normandin** for **Columbia** (34188-9-F), and **Roméo Mousseau's** versions of *Toselli's Sérénade* and *Les Deux Sérénades* (**Victor** V-5010). On 9296, *Red Seal*, 10 inch, \$1.50, **Piero Coppola** and the **Continental Symphony Orchestra** play brilliant versions of the *Reverie du Soir* and *Marche Militaire Francaise* from **Saint-Saëns' Suite Algérienne**.

German. **Odeon** has three noteworthy disks: 10514, a two-part *Die Bunte Platte* played by **Dajos Bela** (violin) and **Misch Spoliansky** (piano); 10516, *Im grünen Wald* and *Ich habe den Frühling gesehen*, sung by **Harry Steier** to or-

chestral accompaniments; and 10517, zither and piano duets. **Columbia** also offers another zither-piano duet, Wiener Bürger and Wiener Prater Leben, G-5167-F; the artists' names are not given. **Victor's** list is less notable than for many months: Marek Weber has a fair salon coupling on V-6004, **Fiechtl's** Yodlers make merry on V-56011 (Der Berliner auf der Alm), and the **Militärkapel** mit Mannerchor are heard in Bin ein fahrender Gesell and Stimmt an mit Hohem Hellem Klang on V-6005. The best of the group is easily **Brunswick's** coupling of **Karina** and **Pielke** singing German versions of Night and My Curly Headed Baby on 53046.

Greek. Odeon 29079, duets by **Vidalis** and **Valeris**; 82522, the **Roubanis Chorus** with orchestra. **Columbia** 56134-5-F, folksongs by **Milton Kazis**, tenor, and **Marika Papagika**, soprano. **Victor** V-58008, sketches by the **Athenian Operatic Company** with **Lina Doros**.

Hebrew-Jewish. Ludwig **Satz**, the celebrated comedian, has two numbers from "The Galician Wedding"—a current New York hit—on **Victor** V-9003. **Goldstein** and **Gold** sing duets from the same show on V-9006, and **Leon Blank** offers two hits from his show "The Power of Youth" (V-90005).

Hungarian. **Columbia** lists disks by **Thomée Karoly**, male soprano; **Hatvary Karoly**, tenor, and **Kiraly Erno**, tenor (10180-2-F). **Odeon** offers instrumentals by **Szilagyi Imre Zenekara** (12005) and **Olah Lajos** (12006), and Vocals by **Kompothy Gyula** (12007).

Irish. **Columbia's** list is long and diversified. Special mention should go to **John Griffin's** flute solos on 33317-F, **Conlon** and **Morrison's** accordion-fiddle duets on 33318-F, **Seamus O'Doherty's** songs on 33313-F, **Michael Ahern's** songs on 33315-F, and a four-part Irish Dance Set played by **O'Leary's Irish Minstrels** on 33310-1-F.

Italian. **Odeon** 9426 waltzes by the **Okeh Internazionale Orchestra** and 86026, a twelve-inch disk of Neapolitan songs by **N. Smeragliulo**. **Columbia** 14434-F, instrumentals by the **Orchestra Coloniale**; 60032-F, Easter selections by the **Coro Della Columbia**; and 60031-F, selections from the Barber of Seville and Il Trovatore, played in her characteristic Italian fashion by the "**Citta Di Corato**" Band. The **Victor** leader is V-12009, **Gui Gui** and a Bouquet of Italian Folk-songs sung in very spirited fashion by the **Belmont Choir**, Rev. Fr. **Magliocco**, Director.

Lithuanian. **Odeon** 26084, comic sketches by **Juozas Ol-saukas**, and 26085, instrumentals by the **Okeh Tarptautine Orkestra**. **Columbia** 16121-2-F, polkas by the **Mahanojaus Lietuviska Mainieri Orkestra**. **Victor** V-14005, The Jolly Coppersmith and The Wood Auction by the **Penki Alkanas Muzikantu** (band).

Polish. **Okeh** features **Eugene Brominski**, a noted Polish comedian now an exclusive **Odeon** artist; he is heard this month in duets with **M. Mirska** on 11407. **Victor** V-66001 is a featured record of Easter songs by the **Chor Sw. Lucyi**, with organ. **Columbia** has two Easter specials, 18308-F by the **Kwartet Braci Okulskick**, and 18312-F by the **Wykonala olska Orkiestra**.

Portuguese. **Columbia** lists songs by **Joao do Carmo** (1051-X) and **Cruz E. Souza** (1053-X).

Russian-Ukrainian. A vocal disk by **A. Zelinskaya** (**Victor** 4066) is reviewed elsewhere. **Victor** also offers dances by a **Russian Brass Band** on 81920, choral selections on 81769 by the **Russian Church Chorus**, a four-part Easter sketch on V-71006-7, and a six-part wedding sketch on V-71008-10 by the **Victor Dramatic Circle**. **Odeon** continues its Lemko Wedding series with parts 11 and 12 on 15096 by **Shkimba and Company**. 15578-9 are dance disks by **Serbenski's** and **Kornienko's** Ukrainian orchestras. **Columbia** offers Easter songs on 27166-F and 27167-F, and instrumental selections by the **Russkyj Orkestr "Moskwa"** on 20171-F.

Scandinavian. **Odeon** 19260-1 are vocals by **Ernest Rolf** and **Ake Karlsson**. **Columbia** 22090-1-F are instrumentals by the **Redvitt Band** and **Gosta Fogelbergs Kapell**; 26089-F couples with waltz songs by **Carl Leonard**, tenor. **Victor** releases a two-part fantasy on Bellman's melodies by the **Kungl. Flottans Musikkor** on V-20002, and a sermon by **Pastor Frank Mangs** on V-24004.

Slovak. The outstanding disk is a singular performance by the **Ciganska Banda** (a Gypsy orchestra) of Happy

Birds and Sweetest News-Csardas, an impressive example of Gypsy playing (**Victor** V-22006).

Spanish-Mexican. **Brunswick** has a good coupling of guitar solos by **Otilio Moruzzo** on 40547. The **Victor** leaders are 81922, smooth versions of **Chelita** and **Al Fin** by the **Orquesta Internacional**, and 81785-6, the debut disks of the **Trio Garnica-Ascencio**, the current "musical sensation of the Spanish colony in New York." For **Odeon** **Rodolfo Hoyos** sings **Jeannine** and **Angela Mia** on 16348, and the **Okeh Orquesta Internacional** plays waltzes on 16350. **Columbia** features **Consuelo de Guzman's** song on 3377-X.

West-Indian. **Columbia** 3360-X is a remarkable record by **Lionel O. Licorich**, accompanied by **Jack "Sweet Willie" Celestain** and "**One String Willie**" in I Has the Blues for the Barbadoes and Baijian Gal. Is this **Lionel Licorich** the erstwhile **Vestris** hero? He sings in English and mournfully, to singular accompaniments. A decidedly unusual release.

S. F.

Book Reviews

Caricatures (Complete Edition) By **Enrico Caruso**. Published by "**La Follia di New York**," and obtained through the **New York Band Instrument Company**. Price, \$5.00.

Caruso's fame as a caricaturist is scarcely less well-known than his fame as a singer. Naturally the subjects of his sketches are for the most part musicians and consequently his caricatures are of particular interest to music lovers and concert goers. There are some 250 sketches in this large-sized, leather covered, complete edition issued we are told before the death of Caruso and with his approval. The collection is divided into a number of sections, the titles of which give a clear indication of the work's contents: Auto-Caricatures, Composers and Conductors, Evolutions and Transformations, Sketches of Some Operas, Theatrical and Musical Celebrities, Leaders in Political and Social Life, and Rulers of the World—Past and Present. There are also reproductions of two letters written by the singer shortly before his death to **Marziale Sisca**, publisher of the book and of "**La Follia di New York**." The book first appeared in 1922, but has lost none of its interest in the meantime. Those who cherish Caruso's records will find his work in another art form no less worthy of enjoyment.

Schubert the Man, A Biography of **Franz Schubert**, By **Oscar Bie**, rendered from the German by **Jean Starr Unter-meyer**. Issued for the **Schubert Centennial (1828-1928)**. With an Introduction by **Otto Kahn** and a Foreword by **Louis Sterling**. Published by **Dood, Mead & Company**, New York. Price \$3.00.

After a careful search of available biographies, the **Schubert Centennial Committee** decided to adopt **Oscar Bie's** work as the official biography for the Centennial, and as such it is sponsored in forewords by **Louis Sterling**, Chairman of the Committees on International Relations—**Schubert Centenary**, and **Otto H. Kahn**, Chairman of the **Advisory Body of the Schubert Centennial**. The book is profusely illustrated with portraits and musical quotations. It is divided into sections dealing with Schubert's life, his piano music, songs, chamber music, symphonies, and miscellaneous works. Many works are discussed by the author in detail in a non-technical and yet intelligent way that will be of interest and value to every phonograph owner whose library includes some of the many Centennial recordings.

Oscar Bie writes in romantic style; there is nothing of the pedant here. He states near the beginning: "It is not my desire to write another 'book' about Schubert, least of all as a musical scholar or a meticulous biographer. I let myself be carried by a light wind through the thorny woods of his life, through the rose-gardens of art, where I commune with his spirit." This is not a scholarly work in the usual sense of the term, nor is it by any means comparable with the great lives of **Beethoven**, **Bach**, and **Handel** by writers like **Grove**, **Rolland**, etc. But it is an informative and very readable account of Schubert's life and works; the illustrations are many and uncommonly well chosen; the descriptions of various compositions accomplish their purpose of arousing a desire in the reader to know them if they are not already familiar. The book should find wide favor.

F. F.

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